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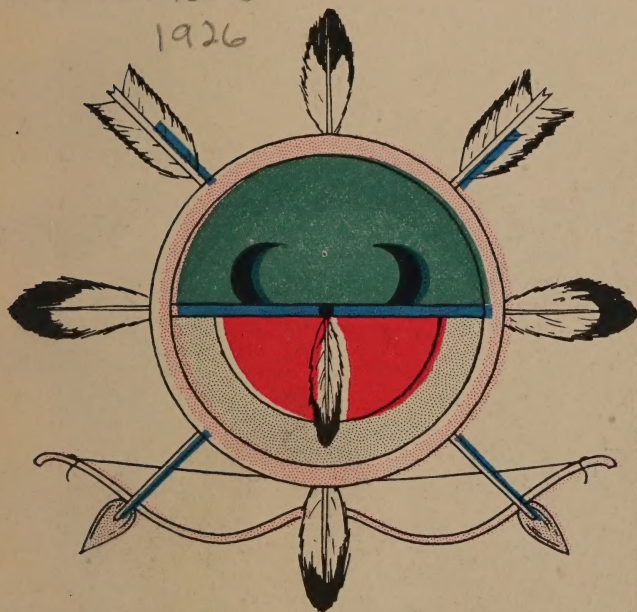
# El Palacio

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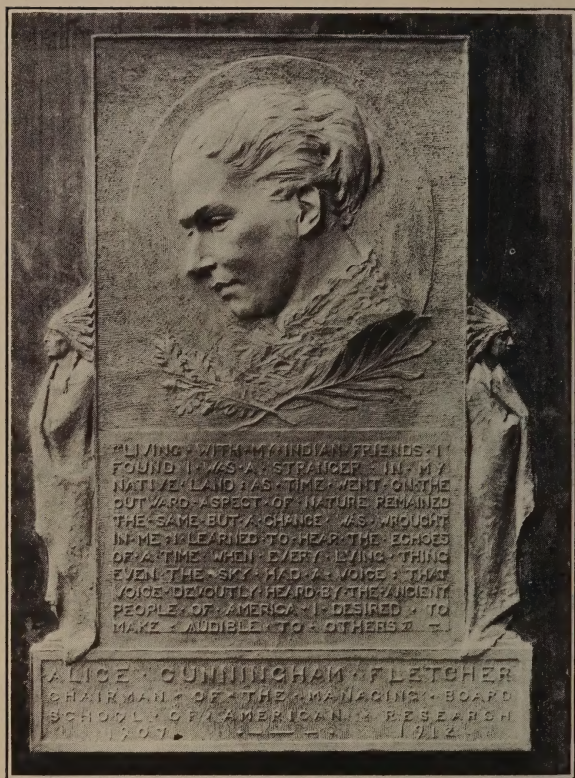
1926



SANTA FE FIESTA NUMBER

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FLETCHER MEMORIAL TABLET



## DEDICATION OF FLETCHER MEMORIAL TABLET

A beautiful bronze tablet to the memory of Alice Cunningham Fletcher was unveiled in the patio of the Art Museum at Santa Fe on August 9, the Monday following the 1926 Fiesta week. A joint meeting of the Managing Committee of the School of American Research and the Board of Regents of the Museum of New Mexico had been held in the forenoon and early afternoon, the Boards adjourning to join with the Woman's Museum Board to take part in the dedicatory exercises. These were interesting and impressive though simple and without ostentation. It was a perfect Santa Fe summer day, with the bluest of skies above those seated on the green sward in the Patio. Director Edgar L. Hewett presided and in calling the meeting to order said:

"Friends of Alice Fletcher are gathered to-day to express their thankfulness for the noble life she lived and the noble work that she did. Nothing that we can do can add anything to the splendid memory we have of Alice Fletcher. Nothing is needed to perpetuate that. The life she lived is more enduring than any bronze

tablet that can be created. But her friends are still seeking ways to express their love for her and appreciation of the place she won and of the influence she exerted in the world.

"The most enduring thing possible for any human being to accomplish she accomplished. She lived a life that will be an influence in the world for all time. Her friends know perfectly well that no memorial such as we unveil today will add anything to that splendid life. But her old associates in scientific work and her friends of the Woman's Board of this institution who came under the spell of her lovable personality wanted to place here a lasting record of one phase of her life work. So they caused this bronze tablet to be made, and today we are privileged to dedicate it. The sculptor was Mr. Bush-Brown of Washington, a lifelong friend. Mr. William H. Holmes watched every detail of its creation with Francis La Flesche, the adopted son of Miss Fletcher, and Mrs. Mitchell Carroll. The relief is finished and is now installed in the institution which Alice Fletcher helped to create and which she endowed with her splendid mind and personality.

"It is interesting to see that with persons like Alice Fletcher there is no disappearance from the places where they were known. Everyone who worked with her in the past is conscious of working with her today. Her influence was so real that it will always be here. We who were



associated with her work will always have the benefit of her counsel and guidance.

"The presentation of this tablet is shared by friends, scholars, and associates throughout the country. The bronze portrays her in her earlier life. She was so self-effacing that during her lifetime she would not permit this memorial to be made. It was therefore done from photographs which showed her in the full bloom of her womanhood in the years when she was doing her great work among the Indians, the years in which her life work became known throughout the world.

"The inscription on the tablet is in her own words:

"Living with my Indian friends I found I was a stranger in my native land. As time went on the outward aspect of nature remained the same but a change was wrought in me. I learned to hear the echoes of a time when every living thing, even the sky, had a voice. That voice devoutly heard by the ancient people of America I desired to make audible to others.'

"Therein was the supreme achievement of Alice Fletcher. As no other anthropologist ever did, she learned the mind of the Indian race, interpreted it, and expressed it. That will stand forever as a supreme achievement of the greatest woman ethnologist that has lived. She was the first among the white race to apprehend clearly

the thought of the Indian and translate it to us.

"Among those who knew her best was Charles F. Lummis, who I hope will have something to say on this occasion."

Dr. Lummis spoke as follows:

"I think it is, as Dr. Hewett has said, the supreme achievement of a very great woman that she first saw and gave us to see the soul of the Indian, to realize that he is not a freak nor a curiosity, and that he was the first American. In the creation of understanding between strangers she did one of the greatest services one can do. It is probably of more vital and lasting importance than the great service she made to science.

"I have a horror of reading what I have to say, but I have not the strength today to speak offhand, and so if you will bear with me I shall read what I wrote for *El Palacio* and which I still feel so deeply.

"The most revered thing in the world is Power—and the most worshiped. We value Money, and the most worshiped. We value Money, Place, Fame, Beauty, only because they command others. None of them would weigh much on a desert island with no one to be swayed by them. Even Truth is important only because it is stronger than Deviousness—and Power is the foremost attribute of the Almighty.

"We worship it in every shape—oftenest its



least Godlike; oftener in its waste than its Use; more impressed by its spectacular display than its quiet progress. The sea is just as strong abed—and far more useful—as when it rises to lash the clouds—but the storm calls out our wonder.

“In the glowing crawl of lava flows; in the clutch of shattering earthquakes; beside the growling Colorado where it still carves deeper its mile deep cosmic intaglio of the Grand Cañon; behind the deafening curtain of Niagara; under the imminent, inching glaciers of Illimani; in touch with some of the greatest minds of my day—in all these présences I have had that beautiful awe and wonder and reverence which are worship. Nor would I for a moment deny frank admiration for the torso of Atlas on a prize fighter, and the deletion of a cliff by dynamite.

“But I have come to rather deeper awe and wonder of the Quiet forces that do more without explosion—for the snowflake and the sunbeam that have wrought our California Alps; the lenient rain drops that have witched away two vertical miles of the Southwest, and carried it grain by patient grain 800 miles to lay down new continents under the Pacific; the little plant cell that in our Quirigua jungle slowly pile drives upward the vast columns of ceiba, mahogany and Santa Maria resistless to the sky.

“Today two pictures stand out together in my thought; In 1876, an eager boy of 17, I had six

weeks at the Centennial Exposition in Philadelphia; and every day, for hours, I stood fascinated in the center of a great hall and watched the vast Corliss engine with 2500 horse power, working as sure, as still, as unhurried, as unfaltering as fate—no jar, no tremor, no fuss, no effort—just Power.

“And the other picture is—Alice Fletcher!

“She wasn’t a machine at all—nor a great masterful, dominating presence, nor a contagious crusader, nor a spellbinder, nor an Amazon, nor a Queen—just a plain, gentle, modest little woman of unpretentious speech and the homely simplicity of greatness. But she was Power—as effortless, as unfuming, as sure, as the titan Corliss—and as little aware of it!

“It has been my fortune to know and deal with some of the most effective minds of my day—minds that have changed the map of America and the world, minds that have left their imprint forever on Science and Art and Education and Thought. Some had greater Genius than she—but Genius is not always Power and Knowledge always is! And she Knew! There are painters who paint as by Divine Right and the Royal Road, and daze the innocent; but they do not last so long as the Keiths and Morans who learn geology before they create landscapes, and those who master anatomy ere they venture sculp-



ture. Alice Fletcher knew to the roots whatsoever she attempted to write or talk about.

"This Power-by-Knowing was mated with an extraordinarily disentangled, serene, impartial vision, absolutely unclouded and untinged by self concern. Her knowledge adjusted her judgment, her judgment adjudicated her knowledge. She was one of the fairest minded, straightest minded, most magnanimous persons I ever knew, and one of the best poised. Her mind simply would not be stampeded nor beclouded. Sometimes when we were all in a quandary, like the Peterkin children whose horse wouldn't go, it was she who would mildly suggest, as "the Lady from Philadelphia" did: "Suppose we untie him from the hitching post first!"

"It was in no fair weather days that I came to know her, but in the internecine grips when we were trying to get the venerable Archaeological Institute of America to set its feet solid on American ground even while it kept its nose in the Classic clouds. And I am sure the ruggedest of us felt a little humble as we fought it out beside her—she serene among her friends and foes. She never even looked hostile, nor doubled her fist, nor did her voice get away from her by one half tone. A casual visitor to the hall would hardly have known she was there. Some of her opponents never were quite aware what quiet, deep river had just drifted along and left them strand-

ed far from their selfish hopes. She didn't Fight—any more than the snowflake and the sunbeam fight. Like them, she Just Kept On—and an Alp was carved.

“For there was something else to her Power besides knowledge and judgment and reason—she had gentleness and Faith and Love, even beyond the quota of woman; a detachment from self and self interest which made generous tolerance natural, fear or deviousness impossible.

“In our School of American Archaeology, and later School of American Research, the Executive Committee had many problems. Every man of us, I am sure in saying, felt that the tallest spirit in all that stout company was the unruffled, gentle eyed, far seeing little woman who limped from tent to council fire at the Rito, or from room to adobe room of the old Palacio, and never worried, never hurried, nor ever failed in wisdom or in cheer.

“We shall not look upon her like again. We shall know other splendid women; but there will never be another Alice Fletcher—dear, noble, beloved, revered Alice Fletcher! The environment that produced her is no more—the mold is broken. And with her is gone a Power whose very memory shall be a living force forever.”

Dr. Hewett:

“Of the men who are directing the thought of students in American universities along philoso-

phic lines, no one has done so much as Dr, Hartley B. Alexander to make audible what Miss Fletcher has suggested in this inscription. I know of no one who is making such powerful use of what she did as Dr. Alexander. It would be fitting if he would speak to us at this time."

Dr. Alexander:

"I suppose that all of us who knew Miss Fletcher have many things to say, or would like to say many things, regarding her personality and her very eager response to every effort to carry forth her work. The nature of her work, itself, so intimately connected with my own state is significant, not only for ethnologists but for the progress of American civilization. I don't believe that any other work ever done on the customs and lore and learning of the American Indian tribes can vie with that of Miss Fletcher upon the Omaha and Pawnee tribes of Nebraska. From the Omaha Tribes she went on to work with the other Indians of the Plains and from the scientific point of view I think she was distinctly a contributor to the understanding of the Plains Indians in the more intimate sense. There is a difference between the Plains Indians and the Indians you have here. Among the Pueblos there is much that is dramatic and picturesque. On the great plains there is much that is very beautiful but not so spectacular. It is manifested more in the realm of ideas, and it is to Miss Flet-



cher that we Americans owe the realization of this fact. She discovered the mind of the Indians, their best side, but she knew that there was more than one side. She understood their expressions and their ways.

"I was born and reared in Nebraska in the pioneer days and it is true that there was a saying 'The only good Indian is a dead Indian.' I suspect that there has never been a blinder contact of races than that between the Anglo-Saxon and the native Indians. In the three hundred years of our invasion of this continent it was not until the latter part of the 19th century that it was realized what the genius of the red man could contribute to the world. Miss Fletcher represented it to us not only to view as a matter of curiosity but something that we could incorporate in our own minds.

"By this time everyone is thoroughly aware of at least one great achievement of this type. The realm of Indian music owes more to Miss Fletcher than to any other person. She discovered the possibilities of Indian music first because of her reports, what is done today bears either directly or indirectly the stamp of her inspiration. Also in poetry. In so far as we have an understanding of Indian poetry we are indebted to her, and to her also for the developments in drama and plastic arts which will one day make their effects

known as a new note and a great contribution in the life of mankind.

"There are three inscriptions on the state capitol of Nebraska from reports of Miss Fletcher upon tribes of Nebraska Indians, evidence of how her work is finding a monumental incorporation until finally it will be known everywhere as a manifestation of a true spirit which was discovered by this very great woman and friend of so many of us. Dr. Lummis and Dr. Hewett have both spoken of how she brought American Archaeology before the world. The greatest woman archaeologist of the world, Ellen Harrison, in one of her books paid a very high tribute to Miss Fletcher, stating that she enabled her to understand Greek culture. I think that in every respect we can be very certain that the work which Miss Fletcher did will be of lasting significance in America and to the world."

Dr. Hewett:

"Miss Fletcher's faith in the Indian race and her determination that it should have a fair deal, and that the special abilities of that race should be made known to the world is bearing fruit continually. That fruit will multiply from now on at a great rate. Coming out of that race now are those who justify the faith that Miss Fletcher had. She opened up the way for them and the results of her faith and of her work are being seen in the young people of the Indian race who

are adding new glory to our land. How fortunate that a member of that race whom we know with so much love and admiration here in Santa Fe should be present and have the opportunity to speak for the race for which Miss Fletcher did so much. I refer of course to Tsianina."

Tsianina:

"I think I can truthfully say that the understanding of Indian music began with Miss Fletcher. It is hardly possible to say how much she influenced my career. When I had my debut in New York City ten years ago with Mr. Cadman, Miss Fletcher came from Washington with Francis La Flesche, the Omaha, son of Chief Joseph, They came of course to listen critically first because the first number I sang was the Omaha Tribal Prayer, in primitive form, without accompaniment, Miss Fletcher's work. At the dedication of the Indian Theater the other evening the first song I sang the "Chant of the Four Hills" was based on the Omaha Tribal Prayer that Miss Fletcher collected, representing the work that she gave her life for. Her work was not only scientific; it was filled with love that has had some influence on the life of every Indian.

"At that time I was wearing a red feather. In a career before the public one meets many demands that are not quite true but which the impresario and managers deem necessary. I used



the name 'Red Feather' as a stage name aside from my own name, Tsianina. I said to Miss Fletcher that I wanted to stand for everything that was true. She said 'Then lay aside the red feather. Feathers are won by the warriors for brave deeds and it is not proper for a women to wear a red feather.' I discarded the feather. I also told her that it was my ambition to sing only songs that represented the true character of the Indian race. When I met her on the train several years later she said that she had followed my career closely and recognized that I had lived up to the ideal expressed after my first concert in New York City. So I have felt well repaid for all the hard work and sacrifices which one following such a career must make, by the compliment coming from one who has given her whole life for my people."

Dr. Hewett:

"What we have heard expressed the place that Alice Fletcher has taken in the life of her friends. Age will never burden one who has won such a place.

"This closes the tribute that we came together to pay to the friend whom we so much love. It will not be the last that we shall offer her memory."

The tablet unveiled by Tsianina bears an artistic vignette portrait of Miss Fletcher as she appeared in the height of her powers. Underneath

is the inscription quoted by Dr. Hewett and two lines recalling that she was president of the Managing Board of the School of American Research from 1907 to 1912. The tablet has been placed in the south wall of the Patio, a place most fitting for a tablet commemorating one who so loved the out-doors and the elements deified by the Indians. Behind it, in a niche, will probably be placed the brass urn with the ashes of the deceased while in the adjoining art galleries a permanent place is to be found for a portrait of Miss Fletcher.

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## GIFTS AND BEQUESTS

### COMMUNITY FOUNDATION

Fourteen of San Francisco's wealthiest men, representing more than \$100,000,000 in their fortunes, have organized a community foundation under which millions of the surplus wealth of the richer families will be given for the endowment of civic causes. Each of the members will make specific gifts for charitable, scientific and educational purposes and a self-perpetuating board of trustees will administer these bequests.

## THE SANTA FE FIESTA — 1926.

Splashes of vivid colors against a dun hillside, Indians in statuesque posture on terraces rising tier upon tier, piñon and cedar clad billows of land rolling to the pine-and aspen-forested slopes of the Blood of Christ Mountains rising 13,000 feet or so to turquoise sky, are the background toward the northeast from the open-air Indian theater in which were staged the main events of the 1926 Santa Fe Fiesta.

Equally impressive or picturesque were the views in other directions, confirming those who had traveled far and wide when they said that they knew of no out-of-door theater anywhere in the world that had setting more superb. Toward the west, the Pajarito plateau and its portreros, with the Jemez and subsidiary ranges as ramparts, reminded of cave and cliff dwellings of the ancient world. To the south, the City of the Holy Faith in the immediate foreground, with its towers and many public and church buildings embowered in foliage out of which rise clumps of Lombardy poplars like giant green candles. In the distance, the Turquoise, the Cerrillos, the Ortiz, the San Pedro, the San Ysidro, the Sandia and even the Manzano ranges, each a different tint or hue of blue, each with

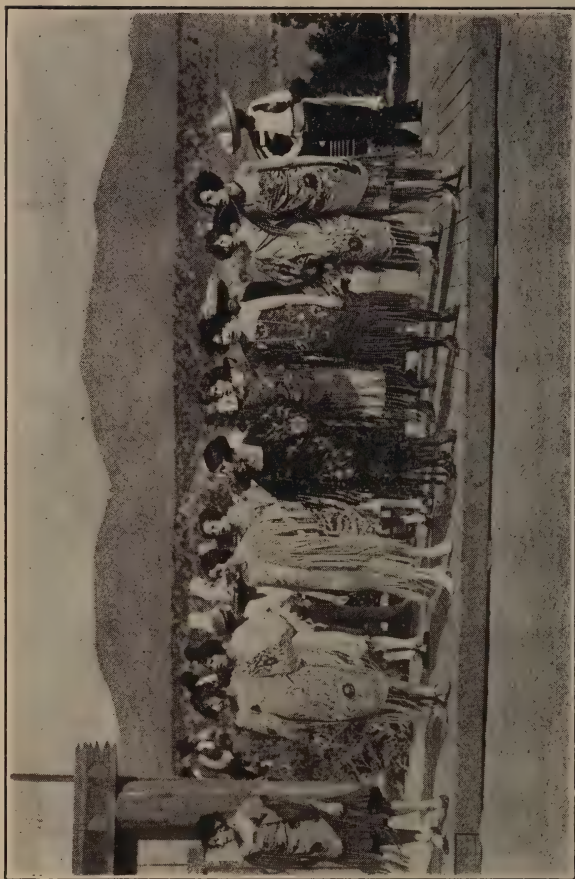


historic associations of its own, with visions of "The Cities that Died of Fear." To the south, quite near, so near that it seemed as if one could touch them with finger tips, rise the Atalaya Range, and the Dalton Divide, cut by the gorge of the Rio de Santa Fe, the Glorietas swimming just along the horizon, standing guard over the huge community house ruin of Pecos. On the crest bounding the theater on the west and within the Fiesta Park, the "Cross of The Martyrs" an impressive symbol, overshadowing the bowl. From it, the eyes sweep the entire Tano and Tewa world with their sacred mountains, from it one can point out a thousand landmarks in "the most wonderful fifty miles square" of which Santa Fe is the center. Located only a few blocks from the Palace of the Governors, situated on the main historic highway to the North, within the city limits and easily accessible, the thousands of visitors admitted that Director Edgar L. Hewett had chosen well when he picked this cove below the Cross of the Martyrs for the Indian Theater. This admission became unbounded praise during the performances, for the acoustics were found to be almost uncannily perfect, and the picture of spectators and performers one of almost unearthly beauty.

At night, the scene was equally spectacular. Whether skies were starry or dark with racing rain clouds illumined by flashes of lightning, there



AN ANCIENT DEER DANCE BY PUEBLO OF SAN JUAN



THE SPANISH TROUBADORES



brooded a mystery beyond the range of vision. The nearby ravines became stupendous canyons, the foothills dark masses of infinity, the distant mountain peaks glowed dimly in a light such as never was on land or sea. The lights of the city sparkled like so many diamonds and motor cars dashing over the many roads leading in to Santa Fe, left streaks like tails of comets or shooting stars. Spot lights on the Cross of the Martyrs and flood lights making stage as bright as day, were augmented with movable beacons whose beams crossed and criss-crossed in wonderful patterns on terraces and beyond. Add to this Indian ceremonies, fragments of ancient drama, almost forgotten and brought forth from the dim recesses of memory by the old men in the Indian pueblos and staged for the first time in half a century or more, pageantry unrolling before the eye spectacular events of the centuries, opera and music on native themes by masters, performed with the aid and participation of famous composers and musical stars of the first magnitude, and one does not wonder that thousands came to listen, gaze and admire enthusiastically, and looks forward to the time when there will be pilgrimages by tens of thousands to Santa Fe to view the annual Fiesta!

## FAMOUS COMPOSER AND STARS

Quoting "The New Mexico Sun" published at Santa Fe:

The participation of Charles Wakefield Cadman, internationally famous composer of operas and songs on Indian themes, lifted the 1926 Santa Fe Fiesta to an even higher plane than the celebrations of previous years. The presence of Rafaelo Diaz, the noted Spanish-American tenor of the Metropolitan Opera Company, together with the favorites of former years, Tsianina and Oskenton, to which were added Te Ata, an exponent of Indian legend and lore, again emphasized the three pillars on which the success and the future of the Santa Fe Fiesta must rest.

## THREE PILLARS OF THE FIESTA

First, the Indian ceremonies and the ancient life of the Indian;

Second, the story of the Spanish conquest with its martyrdom and glories, and the old Spanish life as it was developed in the Southwest.

Third, the art of the present day which has grown out of both themes, including Indian opera as it has been composed by Cadman, painting as it is inspired by the primitive life, the setting of Southwestern hills and skies, and drama and pageantry which have for their subject the story of man in his contest with the Desert.

### THREE CENTENARIES

That the Fiesta for the first time had suitable setting in an outdoor theater created in a cove in the cedar and piñon clad foothills jutting into the ancient city and within sight of its historic buildings and the majestic peaks and ranges on all sides, was another feature to make this year's occasion memorable. Add to this the fact that the seven hundredth anniversary of the death of Saint Francis, and the centenary of the coming of Kit Carson to Santa Fe and of Jedediah Smith's crossing the Sierra Nevadas into California, were celebrated at the same time, and it becomes evident that the Fiesta had assumed a scope national and even international in interest. More than ever before, the constituent parts of the program were welded into a coherent epic under the masterly direction of Dr. Edgar L. Hewett, of the School of American Research, upon whom the responsibility for the Fiesta has been thrust by the civic bodies of Santa Fe.

### SANTO DOMINGO CORN DANCE

The lecture given on Sunday preceding August 4, by Dr. Hartley Burr Alexander of the University of Nebraska, on the ritual and drama of the Indians, together with Dr. Hewett's lecture on Tuesday evening, were excellent preparation for those who came from afar to attend the Fiesta,



On Wednesday, the Corn Dance at Santo Domingo was magnificent exemplification of what Indian ceremony and drama have been made to mean in pueblo life. Fiesta visitors by the hundreds made the pilgrimage to Santo Domingo and carried away with them unforgettable impressions. In this ceremony, the cycle of the House of the Sun, which is repeated year after year and whose beginnings go back to time immemorial, reaches its climax. It is well, indeed, that Dr. Hewett has made this annual ceremony the inauguration of the Fiesta.

#### PROCESSION TO CROSS OF MARTYRS

Deeply significant was by contrast the procession to the Cross of the Martyrs in Santa Fe that same evening. It complemented in a way the pagan picture of the afternoon. The people of Santa Fe by the thousands marched from the Cathedral of St. Francis past the historic Palace of the Governors, over the Bridge of the Hidalgos, to the brow of the hill upon which had been erected the monument to commemorate the martyrdom of the fifty-one Franciscans who gave their lives to bring the gospel of Jesus Christ to these very Indians who still cling to their ancient philosophy and rites, although they have also accepted the beauties of the new faith.

The audience stood in awed silence as Rever-

end Father Roger Aull, of Raton, preached a sermon eloquent and inspiring, a sermon that breathed tolerance and appreciation of the ancient culture that was developed in such marvelous ways in the desert and the foothills of the Southwest. He referred to the fact that the seven hundredth anniversary of the death of Saint Francis of Assisi, the patron saint of Santa Fe, was being celebrated the world over, beginning with August 2, 1926, and continuing for an entire year. He spoke in glowing terms of praise as he referred to the work of the historical and archaeological societies and of the scientific research workers whose sole aim, he said, was to discover and preserve the truth.

#### BON FIRES ON HILL SIDES

As he concluded, bonfires blazed on adjoining Fort Marcy and the farther hilltops, sending a thrill through the ranks of the spectators who were crowding towards the entrances of the Indian Theater. There greeted them a sight overwhelming in its spectacular beauty. Flooded with electric light stood out the northern terraces, hewed into the solid hillside, upon them rank upon rank of Indians clad in colorful costumes of their race. The tiers of boxes and seats on the western slopes were rapidly filled to the martial strains from the Conquistadores Band,

while, on the southern slope officials and participants in the Fiesta took their places. From the starry sky, Jupiter blazed directly over the eastern entrance of the Theater. Nearby ravines seemed deep canyons in the shadows and the mountain masses loomed mysteriously in the distance.

#### DEDICATION ADDRESS BY DR. E. L. HEWETT

Thundering applause greeted the Director, Dr. Edgar L. Hewett, as in simple and yet powerful terms he stressed the ideals that inspire the annual celebration as the years and careful planning have developed them. He dwelt upon the significance of the Theater about to be dedicated, speaking as follows:

"We are dedicating this place to the memory of those who came before us. We shall through the years to come hold a celebration here in honor of the Indian race who through unknown centuries peopled its valleys and mountains: in honor of the Spaniards who came and made it the home of Christian civilization: in honor of the pioneers and pathfinders who made it a part of the American nation.

"We of this ancient capital and province are of Indian, Spanish, and Anglo-Saxon stocks. Each has played its part in our history. All are living and working together and helping one another.

If you forget everything else about New Mexico we ask you to remember the lesson we have learned—that a people, to live in mutual respect and helpfulness, do not have to be of one blood or one language or one faith, but simply one in the spirit of tolerance and fairness and righteous dealing one with another. These three elements of our population have lived side by side in harmony for many years, all working toward the up building of our Southwest, all participating together in this annual Fiesta, all true and loyal Americans. All these are Our People and we are proud of the history of all of them.

“It has seemed fitting to us of the white race that on this occasion we should step aside and invite our Indian neighbors to produce the first program to be given in this theater for we acknowledge that after all these are their mountains and plains and valleys and skies, and all about us, the homes of their ancestors. We concede to the Indians the honor of having been the first explorers of this continent, of having developed in a measure its resources and of having led us over the mountains and plains and deserts from Arctic to tropics to the settlement of this vast domain—America.

“Furthermore, it has seemed fitting that the first voice to be heard in this theater should be that of Tsianina, the Beloved, the sweetest singer of her race, who has won all hearts in Santa Fe



# EL PALACIO

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PAUL A. F. WALTER, EDITOR.

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through her unselfish devotion to our Fiesta for the past seven years and who is singing her way to a great place in the world of art; each year extending her work and influence to other countries, winning greater and greater affection for herself and for her people.

"Another on the program tonight will be Oskenonton, the Mohawk, who comes to sing for us for the third time; a noble representative of a noble race. Oskenonton has taken a high place among the world's great artists and is on his way to a rank among the immortals.

"And out from the tribes of the great plains comes another Indian maiden, Te Ata, to recite for us the legendry of her people. She also is

adding new glory to the native American race.

"The Indian ceremonies that will be given on this opening night are the 'Eagle Dance' by Indians of San Ildefonso, who have made this such a famous artistic production, and the 'Bow and Arrow Dance' by near neighbors, the Indians of Tesuque.

"To these representatives of the Indian race representatives of tribes of the Canadian forests, the great plains, and the southwestern desert, we give the honor of dedicating this theater in song and story and dramatic ceremony; of interpreting to us the lives and thoughts of their people. It is an unparalleled opportunity for this great audience to gain a better understanding of the race that has played such a noble part in human history and which we know, through the achievements of these young people who are giving this program tonight, is destined to a place among the great races of all time."

#### CHANT OF THE HILLS

Choosing the theme of an Omaha invocation first recorded by Alice Cunningham Fletcher, Tsianina sang the "Chant of the Four Hills," as it has been transcribed by Homer Grunn. It was at once noted how her beautiful voice had added volume and sweetness since her visit last year, further strengthening critical opinion that she

was deserving of high rank among the famous singers of all time. With Oskenonton she sang "Pale Moon" which delighted the audience beyond measure. Oskenonton sang "The Appeal to the Great Spirit," a Mohawk primitive, at the same time going through the ceremony of making the new fire.

#### TE ATA AND EAGLE DANCE

There followed the Eagle Dance by the Indians of San Ildefonso. Never before during the seven years since the Fiesta has been revived has this poetic ceremony been given with such grace and beauty. Te Ata at this point was introduced to a Santa Fe audience and recited the "Blue Duck" as it has been written down by Lew Sarett. It was curious to note the appeal this made not only to the pale faces but also to the Indians, whose customary stoicism was broken by chuckles and laughter, with thunderous applause following on all sides.

#### BOW AND ARROW CEREMONY

In conclusion the Indians of Tesuque staged the "Bow and Arrow Dance." It was evident that their costuming was even finer than in previous years. One of the satisfactions of the Fiesta management is the fact that with each year the Pueblos are giving greater attention to the finish

of their costumes and to the correctness and detail of their traditional ceremonies. The crowds then made their way to the Plaza and to the public buildings fronting on Washington Avenue where revelry and street dancing in carnival fashion prevailed until midnight.

### BEAUTY AND DIGNITY

It was one of the impressive facts of the 1926 Fiesta that the beauty and dignity which characterized the opening exercises gave the dominant note to the program of the days that followed. There had been an elimination of features of previous Fiestas which had jarred upon more sensitive minds. Critical observers, who were in position to judge pageantry and who understood the fundamentals that had inspired the revival of the Fiesta under the auspices of the School of American Research, were generous in voicing their approval.

### INDIAN FAIR

In the forenoon of the second day, were thrown open the doors to the Indian Fair which again centered in the National Guard Armory and the patio of the Palace. Indians had raised their tents in the space adjoining the Palace patio and the Armory, the encampment itself being a picturesque feature which next year may be trans-



ferred to the well located flat across the deep arroya from the Indian Theater. On the open air stage of the Palace patio, the Indians on Thursday and Friday presented their most interesting ceremonies with reverent and consummate artistry. Oskenonton, Tsianina, Te Ata, the Fountain Quartette, the Trovadores, all had their place on the program. The Navajo sand painter, the basket makers, the pottery makers, and the blanket weavers plied their trade and were untiring in answering the questions that the curious multitude persisted in asking. The success of this feature of the Fiesta has inspired the suggestion that in the future it be made an event in itself at some other time of the year, preferably in the fall, after the Indians have gathered their harvest and when more of them can attend from the far distant reservations and pueblos.

The fair was better organized than in previous years. Odd S. Halseth of the Museum staff had been in the field for three months visiting the various pueblos, urging participation on part of craftsmen and teaching them to be selective in their exhibition material so that instead of masses of all sorts of products, only the best types in each class were shipped. The sales and book-keeping forces, too, were competently supervised by Mrs. Mabel Kiesov of the Museum avoiding the embarrassing mix-ups and delays that were a source of complaint in years goneby. Kenneth

M. Chapman, of the School of American Research, again gave his time to supervision and managements.

Pottery predominated in the exhibits. The beauty of form and purity of design of wares exhibited won praise and resulted in large sales to connoisseurs of ceramics. The list of prize winners appears elsewhere in this issue. There was a considerable quantity of silver work, not from the Navajos but from the Pueblos. The blanket exhibit was more extensive than the year before, although one looked vainly for blankets that would compare in texture and design with those of the early days. Embroidery played a large part in the exhibit, mainly due to the instruction by Miss Elsie M. Loudon who has specialized in this work and who had fitted up a cosy nook in Indian design. Basketry, it was greatly regretted, did not figure prominently in the exhibition. Bead work was unusually good and there were many examples of it.

One was surprised at the hold that the graphic arts have taken among the Indians, and much wall space was filled with paintings and drawings by pupils in the Indian Schools as well as by the better-known artists among the pueblos. Quite a number of their paintings were sold at good prices. The judges in the prize competition were Messrs. K. M. Chapman, Carlos Vierra and Dr. H. P. Mera.

## INDIAN CEREMONIES AND MUSIC

The afternoon of the second day was given entirely to Indian ceremonies and Indian music. As in the previous years, some of these were revivals of bits of dramatic dancing that had been almost forgotten and which had not been given for many years, at least never away from the pueblo or in the presence of outside spectators. Among these was the old Tewa Deer Dance by the Pueblo of San Juan, a gorgeous and thrilling spectacle. That the audience was strangely moved by it was evident.

A number of braves in ceremonial deer costumes, magnificent antlers upon their heads, emerged upon the stage from the screen of cedar and piñon, pursued by two hunters with bows who encircled the deer in ever narrowing circles, finally bringing down two of the deer with their arrows, and carrying them off the stage on their backs. More realistic than the other ceremonies, it had something of the rhythm and dramatic force of the Matachinas, a musical pantomime, rather than a religious rite.

The Buffalo Dance by the Indians of Tesuque, the romantic and poetic Basket Dance with its deep significance of fructification and growth in nature, the Victory Dance by the people from Jemez, the Santa Clara Rainbow Dance, and the Shield and Arrow Dance by the visitors from

Taos, were each in themselves features which people would cross a continent to see and find themselves amply repaid.

Songs by Tsianina and Oskenonton and Indian legends by Te Ata rounded out aesthetically as fine a program as had ever been presented at Fiesta time.

### NEW MEXICO ACROSS THE CENTURIES

In the evening, the pageantry reviewing the history of New Mexico across the centuries was rendered with a fidelity to historical fact and costume, an earnestness and vividness, which revealed the epic qualities of Southwestern history as no written story has ever done. At the beginning, by skilful use of the spot lights, the stage and its background were shrouded in shadow. Then came dawn and with it the first man to settle on the plateau upon which later was developed Pueblo culture. Up the ravine silently stole the first peoples, furtively exploring the caves, the underbrush, the forest and finally making the first fire ever lit by human hands in this region, and singing the first songs.

The advent of the white man was the second epoch to be visualized. Cabeza de Vaca, the Negro Esteban, and other companions had their first view of the land and declared it good. Then came the pilgrimage of Fray Marcos de Niza,



the discovery of the Seven Cities of Cibola, the slaying of Esteban, the March of Coronado, the search for the Quivira, the founding of Santa Fe, the Pueblo rebellion, the spectacular Surrender Dance by the Indians of Taos. Under the direction of Earl W. Scott, Major Norman L. King, and Fayette Curtis, Jr., the pageantry had been developed with unprecedented success and the impression made upon visitors from far and near was evident.

It was continued on the following day when the entry of De Vargas into Santa Fe after the Pueblo rebellion was the climax. The scenes that portrayed the Declaration of Independence from Spain, the advent of Kit Carson and Jedediah Smith a hundred years ago and the American Occupation of General Kearney concluded the historic drama.

The stage being large enough to allow troopers on horseback to take part in the drama, was found to be admirably adapted to pageantry. The Indians, their Spanish conquerors, the Franciscan monks, the troops, approached from various directions. As they were silhouetted on the ridges that enclose the Bowl on all sides, or came down precipitous trails on horseback or on foot, or leaped over steep cliffs or suddenly came out of the shadows into the spot light, the audience was held spellbound. The panorama of the Discovery, the Conquest, the Colonization,



“THE SUNSET TRAIL” WITH THE COMPOSER, CHARLES  
WAKEFIELD CADMAN, AT THE PIANO



IN THE PATIO OF THE PALACE OF THE GOVERNORS  
DURING THE FIESTA



BOW AND ARROW CEREMONY BY SAN ILDEFONSO





ON THE NORTH HILL SIDE OF THE INDIAN THEATER

the Christianization, unrolled with surprising realism and dramatic swiftness. It must not be forgotten that those who took part in such a splendid and masterly way, were businessmen, Federal and State officials, people from all walks of life and of all races and nationalities represented in Santa Fe's population, who gave time and effort without remuneration. The interludes were made gay by the dancing and singing of the Troubadores and Fountain Quartet, under the management of Colonel Jose D. Sena. In fact, the Fiesta program laid special stress on the charm and beauty of life in the Spanish southwest, the glory of the Spanish Conquest, the sacrifices of Spanish missionaries, the allurements of Spanish song and dance.

#### "SHANEWIS" AND "SUNSET TRAIL"

On Friday, emphasis was again given to Spanish songs and dances and to the ceremony of a marriage, staged by San Juan Pueblo, a spectacle that had never before been presented away from the pueblo and which was entirely new to everyone in the audience. Friday evening under a clouded sky and interrupted by fugitive raindrops Cadman's "Shanewis" and "Sunset Trail" were given; the former in concert form with Rafaelo Diaz, in splendid voice, as the pale face

lover, Tsianina as Shanewis, "The Robin Woman," Oskenonton as the Indian chief, the composer, Cadman, himself at the piano. It was a veritable triumph which reached its climax in the duet of Diaz and Tsianina. To call the enthusiasm of the audience an ovation would be to say something trite but it must have been a moment of supreme satisfaction for the composer of the American "Madame Butterfly," and to the talented artists who vied with him in interpreting the splendid composition. The "Sunset Trail," as given by a Santa Fe chorus under the direction of A. W. Beckner, assisted by Mrs. Charles E. Doll and Mrs. George Van Stone, was beautifully rendered and the singers won the unstinted praise of the composer.

Tsianina as "Wildflower," Oskenonton as "Gray Wolf," J. Allen Grubb, tenor from Denver, and Lewis Meehan, well known to radio audiences the country over, together with local soloists and chorus, repeated the success of the year before, with finer finish and verve, due no doubt to the presence and assistance of the composer whose accompaniment was brilliant and inspiring.

Gathering storm clouds cut short the opera just after the second act began and its rendition was completed on Saturday afternoon amidst enthusiastic applause from the audience. The sky gods were propitious, although clouds raced from peak to peak during the afternoon, but as

the echo of the last note died away in the hills the sun broke through and flooded the country with its light. It emphasized the dramatic setting given by the pine-clad mountains that rise more than twelve thousand feet high, and the towers of the tree-embowered City of the Holy Faith. Preceding the second rendition of the "Sunset Trail," the visiting Stars gave a concert program based on Indian themes, mostly, Cadman compositions, such as Santa Fe had never previously enjoyed and which delighted all music lovers.

#### CONCERT BY FIESTA ARTISTS

It was a grand farewell concert by the Fiesta artists. Charles Wakefield Cadman, who in addition to being a composer is one of the masters on the piano in the United States, rendered three Indian compositions by himself on Indian themes: "From the Village," an Omaha selection; "Kawas, Thy Baby is Crying," a Pawnee theme," and "Wolf Dance," a Blackfoot composition. It was an interesting test for piano and pianist, but the acoustic properties of the Bowl are wonderful, Mr. Cadman appeared inspired and it is to be doubted whether he ever had a more brilliant triumph among the many that stand to his credit.

Rafaelo Diaz sang "Onaway, Awake, Beloved," an Indian aria from "Marriage Feast of Hiawatha;" and followed later with classic and pop-



ular selections, which include Cadman's "At Dawning," "The Last Song" by Rogers, "Amapola," by Lacalle, and Massenet's "Elegy." Mr. Diaz was in magnificent voice, and that his audience liked him was evident. Of Spanish American ancestry, born in the Southwest, Mr. Diaz was indeed a welcome addition to Fiesta vocalists.

Lewis Meehan, the Irish Tenor whose voice is familiar to radio listeners, sang "La Golondrina," and "Old Irish," with spirit and fine effect.

Oskentont, with his Indian selections which included his popular "Drinking Song," and his ceremonial fire-making, had never been in finer voice at a Fiesta.

Te Ata's musical rendition of Hiawatha's Wooing, and other numbers were pleasing.

Tsianina and Diaz in a duet from "Shanewis," entranced the great crowd that was present. The two singers attained lofty heights of dramatic fire. Their voices blended marvelously and the rendition was a most suitable close to a week of tremendous dramatic fervor.

## OLD SPANISH GAMES

During the morning there had been old Spanish games on the flat just below the Fiesta Theater, and upon which next year it is hoped to have the Indian encampment and the Indian Fair. As last year, Agua Fria and Cienega were the con-

testants in the games of Iglesia and Chueco. Earlier in the morning in the Palace placita there had been Indian dances, Indian Bow and Arrow contests, and Indian baby show.

#### BOYS' BAND FROM MONTE VISTA

In the evening preceding the Conquistadores Ball, the Colorado Boys' Band from Monte Vista gave a spirited concert in the Plaza, applauded by admiring throngs. The Plaza gay with streamers of colored electric lights was crowded with a great multitude, many in colorful costumes. In fact, every evening preceding or following the performances, it was the center of Fiesta life in all its picturesque aspects. On Wednesday evening, there had been street dancing until a late hour.

#### COSTUMES BALL OF CONQUISTADORES

The social activities culminated in the costume ball on Saturday evening in the Palace of the Governors and the adjoining Armory, the patio separating the two buildings being brilliantly illumined and made attractive for those who wished to spend time between dances in the open. More than a thousand people attended, and the scenes in the historic Palace recalled the brilliant days when it was the Governor's mansion as well

as seat of all governmental activities which for some years held sway over a region covering a million square miles. The effective decorations had been planned under the artistic guidance of Andrew Dasberg of the Art Colony.

Financially, the Fiesta for the first time paid its way, although as a concession, especially to the Spanish-American residents of Santa Fe and vicinity, the general admission to the Fiesta grounds had been reduced to twenty-five cents, and a season ticket for reserved seats to \$5.00. The time of the Indian Fair had been cut down to two days so that the Armory might be used for the Conquistadores Ball.

### SPANISH ATMOSPHERE AND ACHIEVEMENTS

The Spanish traditions and elements were given a predominant part, the pageantry was a glorification of the Spanish Conquest and Colonization. The march to the cross was in memory of the Spanish Franciscans who gave their lives to win the Indians to the Christian religion. Rafaelo Diaz, a Spanish-American by birth, had been given a leading part in the musical events for that reason, and his splendid voice and fine histrionic ability fully justified this fact. The Trouvadores, Spanish Fiesta Chorus, the Fountain Quartet, were other Spanish features. The scheme of decoration, the raising of the Spanish

and Mexican flags, the street dancing, the singing of Spanish songs, the playing of the Conquistadores Band, and the prevalence of Spanish costuming, all emphasized that Santa Fe for three hundred years and more was the center of a Spanish domain. The Mayor and the City Council appeared in Spanish costume as the Cabildo of the Ancient City.

Place was made in the annual art exhibit for a display of Spanish handicrafts. The Conquistadores Band took part in most of the performances, and as far as possible the descendants of the conquerors were drawn upon to impersonate the mighty heroes of New Mexico's heroic age.

It is evident that one of the main results of the Fiesta should be to inspire further achievements, new ideas, with the old ideals as patterns. There is in the Spanish material, such as old miracle plays, opportunity for developing something very fine in musical, as well as dramatic, art. One missed such plays as those of Mrs. Lansing Bloom and Mrs. De Huff, which were given last year. While the program was crowded, it is felt that in the future, time and place will be made for such revivals as that of the Matachinas, a spirited version of "Los Pastores," or some other Spanish miracle play, and for such plays and compositions as those of Mrs. Bloom, Mrs. De Huff, and Miss Larkin.

However, viewed from every standpoint, the



1926 Fiesta was an unparalleled success. Dr. Edgar L. Hewett, his assistant, Mr. Carl A. Bishop, and a host of willing workers who gave time, means and energy to carry out the plans formulated by the Fiesta Council, are worthy of every commendation. Mr. Bishop, almost single-handed, raised the necessary funds to create the Fiesta Theater. Not only that, but he took actual charge of the work and participated in the manual drudgery to bring about the splendid result. As long as Santa Fe has citizens of that calibre it will be notable in the eyes of the world as an example of community co-operation and civic pride.

The Chamber of Commerce, the local business men, the musical organizations all responded willingly and enthusiastically to the call of the Fiesta Council.

It is hoped, as it was hoped the year before, that organization for the coming Fiesta may be perfected immediately and have the services of a paid assistant. With that accomplished the Santa Fe Fiesta will continue to be the foremost and most remarkable folk festivity in all of the United States.

## THE ART EXHIBIT

These are but the high spots of four days crowded with pageantry, drama, music, art, and

merry-making. As in former years, the annual art exhibit by Santa Fe and Taos artists brought to the walls of the Art Gallery work that did and will attract attention from critics and people in the most renowned art galleries of the world. For the first time, the number of painters exhibiting exceeded sixty and included men and women of national fame. Of course, the liberality of the Museum management which gave wall space in the galleries to all of those who work seriously in the arts brought a number of paintings that may not quite measure up to the high standards set by the more famous exhibitors, but the average was very high. Praise must go to Mrs. George H. Van Stone, who made arrangements for the exhibit, the artists who sent pictures, and those who hung them so well.

Said the "New Mexico Sun" in summing up:

"Wonderful was the co-operation given by the people of Santa Fe in making the 1926 Fiesta a success. It is nothing short of marvellous that Judges of the Supreme Court, high federal and state officials, busy merchants, devout ecclesiastics, famous visitors, young folks of both sexes, and various nationalities, gave so freely of their time and talent.

"A Chamber of Commerce like that of Santa Fe which has visions of such beauty is indeed rare in commercial circles. The devotion year after year of men such as Carl A. Bishop, assist-

ant Fiesta director, Earl W. Scott, Norman L. King, James C. McConvery, Fayette Curtis, Jr., Charles E. Doll, James L. Seligman, O. W. Lasater and the other members of the Fiesta Council together with the members of the staff of the Museum of New Mexico and School of American Research, augmented by members of the San Diego Museum staff, are indeed remarkable, if not unprecedented.

"It is by joining these forces with those of great artists like Cadman, Diaz, Tsianina, Oskenton, and Te Ata, who have made Indian and Spanish themes their life work, that Santa Fe is enabled to draw visitors from every state in the Union and even abroad to view the spectacle of the Fiesta.

"It is well understood and appreciated that the Indians and the descendants of the Spanish conquerors will always be the main considerations in preparing the Fiesta program. Already plans are being formulated for next year's celebration and with the experience gained and the successes achieved in the past it promises that 1927 will see even finer triumphs than those achieved in Anno Domini 1926."

## IMPRESSIONS OF THE MOMENT

Mrs. Elsie McElroy Slater of El Paso, in the El Paso Herald, notes her impressions of the 1926 Santa Fe Fiesta, of which the following is the first article, to be followed by two more descriptive of the Indian ceremonies:

## THE STREETS OF SANTA FE

Everbody dresses up; urchin, banker, society dame, dark nursemaid, taxi driver, boy scout, stalking Indian; cowboys real, New York and artist, cowgirls likewise three varieties, even the aloofish New Yorkers and primmish New Englanders toss on sombreros, wind up in turquoises, and clasp silver belts about their conventionalities.

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Don't tell us who go to Santa Fe that men do not like to dress up. Look at the old Ohio senatorial dignity over there. Handsome, gray, arrived, he puts a purple satin band about his forehead, his green silk tunic is belted with largest silver circles and he gives a satisfied twitch to his tweed knees. He is enjoying freedom.

So is this pirate with his head bound tight in scarlet and a little whisker glued on to the end of his nose. The big husky may be California



fruiter or Canadian scientific or oil or pottery chemist, but he is having fun with some old rascal blood in himself.

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Young men slipping about in tight black pantaloons all jazzed out at the ankles and jazzed down with silver buttons, can shake the wickedest kind of a leg in such togs.

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Men otherwise very conventionally clothed will enjoy folding a serape narrowly and swinging it on the last possible sixteenth of an inch of their shoulder bones. It means nonchalance and swagger. Man may be a preacher, archaeologist, artist or hardware man, but that serape swinging on to the last minute of his shoulder blade is telling the world.

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Here comes something manly and unafraid with his tweeds tucked into soft, wrinkly Spanish ankle boots, scalloped tops, in two colors, and with three silver buttons to each scallop. The rest of his clothes conventional up to the necktie which is a big yellow handkerchief tied behind.

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Comes lady tripping along, who chooses the fragrant old Dolly Varden idea. Her skirt is short enough and her bodice is sufficiently of 1926, but the black silk, sprigged with pink worn over lace sleeves and modesty piece is undoubtedly

quaint and the tiny close poke painted with rosy flowers is purely a Santa Fe picture and choosing.

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A gorgeous dame is wearing turquoises big as dollars around her white wrists and heavy splendor of turquoises and corals around her neck with a huge green tasseled sombrero tilting shadows.

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An Indian woman of station and looks, pads by in little immaculate moccasins. Her ceremonial skirt of black with scarlet broidery hangs as straight as if tailored. About her shoulders floats her silken square of green and primrose. She has a snowy tunic underneath and wears the carved silver squash blossom necklace with its dangling moon and rich turquoise and silver bands on her arms.

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The Indian love for turquoise is as constant as their pulse. The perfect blue seems to afford them a perfect satisfaction. They are said to have secret mines of it.

Also they wear many a proud specimen of abalone. They like the broken color, the play of it. Occasionally the Indian will wrap himself in an all dark blanket except for a thread of scarlet about its edge, but generally your Indian borrows the rainbow and nothing less. He

contributes color to life more splendidly than the Russians have brought it to New York.

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Dr. Hewett is everywhere, everywhere kindly explaining, endlessly patient, bringing on the pageantry, keeping the Indians friendly to the ceremonies, putting things always on the true plane, directing the trailing Indians and the trailing pilgrims, and himself picturesque in dazzling white with scarlet sash and tie and wide sombrero.

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Santa Fe is holding the fiesta strictly to tradition, to history, to Indian spirituals and to the artistic. And with amazing success. There is probably pain and difficulty and some clash behind the scenes, but the seeker is amazed and profoundly grateful that there are no show-offs. Nor are there carousals or wheels, no cheap gambling booths with hideous prizes, no greasy smell of street food counters, no hoarse clamor and accumulation of trash.

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The little city lies folded in among the hills almost as clean and easy and serene as everyday, only the beat of tomtom, the Indian chantings, the band in the plaza, the long trails of Indian families through the streets and over the hills and the whirr of numberless pilgrim cars on the roads for miles about, disturb the old city's usual Indian-Spanish-American air.

Santa Fe is reasonable, courteous and kind to visitors. Hotel prices are moderate, beds and baths clean, food good, fresh and quickly served.

Taxis and busses charge a minimum, stop anywhere. Nothing is any trouble. Roads are good, but turns are steep and sharp and cowboy motor drivers manage cars with much the same whistle and snap and rush as they ride horses. It just about curls eastern hair with terror but proves safe.

Continued on page 123

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## SANTA FE AND TAOS ARTISTS

### SHONNARD EXHIBIT IN PARIS

Enthusiastic and appreciative was the reception given the exhibit in Paris of Miss Eugenie F. Shonnard of the Santa Fe Art Colony. *L'Art et les Artistes* for June reproduces one of her wood carvings, that of a Pueblo woman and her child. One of her bronzes was bought by the government for the Luxembourg Museum. Ambassador Herrick was especially delighted with the "Indians in wood" although he also admired greatly Miss Shonnard's water colors, all of them New Mexico landscapes or Indian portraits and groups. The warmth and enthusiasm of the hundreds who visited the J. Allard galleries while the exhibit was on, were commented on by the



French and British press and critics. The French, especially, show great interest in the Pueblos and in Santa Fe, both being discussed a great deal. Some people return to the exhibit again and again. A wellknown French critic gave a lecture on Miss Shonnard's art to more than two hundred art students. Miss Shonnard and mother will return to Santa Fe from Europe in November, and Miss Shonnard will again occupy a studio at the Museum until she can build herself an "adobe" home and studio, plans for which she is completing.

#### NORDFELDT ETCHING PURCHASED

The Art Museum at Los Angeles has purchased for its permanent collections, B. J. O. Nordfeldt's etching "Boy and Pup" which was reproduced in the New York Times last November.

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### LECTURES AND EXHIBITS

#### INDIAN ARTS AND CRAFTS

Mrs. Emmy Matt Rush, a member of the Santa Fe Society of the Archaeological Institute, who makes her home in Hollywood, Calif., lectured on Wednesday evening, July 14, on "The American Indian: His Arts and Crafts" before the Pacific Palisades Summer School. The lecture



PAGEANT LEAVING THE STAGE OF INDIAN THEATER



SCALP DANCE CEREMONY OF SANTA CLARA INDIANS

was illustrated with a fine collection of Indian handicrafts.

#### PRIZE FOR SCARPITTA

At the annual exhibit of the Los Angeles Art Museum, the prize for sculpture was awarded to Scarpitta, whose admirable bust of Dr. Frank Springer is one of the prized possessions of the Museum at Santa Fe. Says the art critic of the Los Angeles Times: "Scarpitta's purchase-prize-winning marble bust of Miss Ellen Scripps is a really great portrait. The perfect blending of the character details into the main rhythms of the head itself gives it great unity with great portrait truth."

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### IT IS WRITTEN

#### NOVEL OF NEW MEXICO

"Milestone" by Maynor D. McGee, a novel that dramatizes the racial conflicts in New Mexico, is from the press of M. A. Donahue & Co.

#### AUSTRALIAN ABORIGINAL CULTURE

Perhaps this would interest those readers of El Palacio who are Students of Indian Administration—the scheme is an interesting one, tho'

the solution it propounds is the antithesis of the American ideal of assimilating the natives races to the invaders' culture.—B. A.

"A petition has been circulated among State and Federal members of Parliament by Colonel Genders, the originator and secretary of the South Australian movement for the creation of a large model aboriginal State in Central Australia. The movement has for its object the saving of the race, which is disappearing before the advance of pastoral settlement and railway penetration, both of which developments seriously diminish the natural food resources of the natives. The petition urges that the model State should be eventually managed by a native tribunal with a native administrator, and have representation in the Federal Parliament, similar to that of the Maoris, for it is now acknowledged that the Australian blacks have considerable mental development, and are capable of learning industries. Cannibalism and cruel rites would be prohibited, but otherwise native laws and customs would operate, and whites would not be allowed to enter the model State unless duly accredited."  
—London Times

#### MUSEUM SERVICE

El Palacio is in receipt of the first number of "Museum Service" from the press of the Roches-



ter, N. Y., Municipal Museum. As one of the first gifts it announces a complete stone grave with all its contents from Professor Warren K. Moorhead of Philips Andover Academy who is wellknown in Santa Fe. Another gift is an ethnological collection brought from Panama by Richard O. Marsh. Arthur C. Parker, director of the Museum proposes a million dollar building for the Museum. Two Million Dollars to be spent on acquisitions and several million dollars to be the foundation for an endowment fund. He tells of examples set elsewhere: "When the City of Vienna, Austria, found itself prostrated by the great war, its money valueless and its people despondent, it thoughtfully built a great museum, expending more than four million dollars in gold. Berlin finished its great industrial museum started before the War, and Munich completed the celebrated Deutsches Museum expending millions without stint. In our country, states and cities are spending millions for museums. The City of Milwaukee has a public museum deriving an income of 47 cents per capita in its support. The City of Buffalo bonded itself for a million and a quarter dollars to erect the Natural Science Museum, and President Hamlin went out and obtained a million more for purchases. New York gives 67 cents and the City of Worcester \$1.30 per capita for museum maintenance.

## MUSEUM EVENTS

## HISTORICAL SOCIETY MEETING

The annual report of the secretary and treasurer, Rev. Lansing Bloom, of The New Mexico Historical Society read at the July meeting of the Society showed that the membership had more than doubled the past year and that the revenues from all sources exceeded those of any previous year. More than Seven Hundred Dollars of unexpended balance are being turned back into the State Treasury, setting a precedent on part of state institutions.

President Paul A. F. Walter reported that the success of the New Mexico Historical Review has been far beyond expectations. The income from subscriptions and earnings from advertising have thus far paid its entire cost and the State has been given favorable publicity the world over for the Review has subscribers not only in every part of the United States but also in foreign countries. Typical of many letters received was one to Historian Benjamin M. Read from the supreme director of the "America First Society," who wrote that week: "The magazine is certainly a very splendid one, equal to the very highest and best in our land or any other country, and having no superior among magazines of its kind; I am really proud of it. The value of the Review cannot be estimated in dollars and cents, its value

to students goes without saying but it is also of the greatest importance and material benefit to every interest in the State and future generations will prize it even more highly. I cannot say too much for its editors and founders."

That the discussions before the Society are being noted and commented upon the world over is manifest from the recent "Billy, the Kid" controversy and the publication of Father Meyers' story of the fifty-one Franciscan martyrs who gave their lives to bring the Cross to the Southwest. In addition to the Review, the Society the past year has published monographs and separates, making a record for publication unequalled by any other State Historical Society.

Harvey DeLong of Kansas City was elected to membership and the nomination of Father Theodosius Meyer to be a fellow was announced.

Col. Jose D. Sena announced that the bronze tablets ordered from Tiffany's, New York City, through S. Spitz, their local representative, to commemorate the fifty-one Franciscan martyrs, could not be completed in time for dedication at the 1826 Santa Fe Fiesta and the dedicatory exercises therefore have to be postponed until the 1927 Fiesta. The tablets cost Six Hundred Dollars and will be placed on the base of the Cross of the Martyrs overlooking the Fiesta Theater. Funds to pay for the tablets are being raised through subscriptions by friends of the Society.

## GRAN QUIVIRA

So still it lies beneath the everlasting sun,  
Where din of modern strife can not disturb its  
sleep.

For centuries the warm brown sands have run  
To lay a coverlet above its slumbers deep.

The mute gray walls once warm with throbbing  
life,

No sign can give from out the buried past;  
The brooding air above the place is rife  
With mysteries close-locked within its breast.

We can but contemplate a vanished race,  
Who lived and loved and toiling found life sweet;  
Oh! whither have they gone and left no trace?  
Perchance we hear a tomtom's mournful beat.

And still beneath the everlasting sun  
The wind and sand their constant vigil ply,  
To keep the mystery the hidden years have spun -  
Wrapped in oblivion the Gran Quivira lies.

By Maude Ketcham Reindorp  
Mountainair, New Mexico.

June 23, 1926.

## INDIAN ARTS AND CRAFTS

## ANONYMOUS AMERICAN ART

Henry Varnum Poor, distinguished as an artist and craftsman, writes interestingly in the July number of "The Arts" of specimens of Indian handicrafts he found on a visit to the Museum of the American Indian in New York City. He points out a golden age in America when "people had a better chance to watch a game for the sake of the game; hear a song for the song's sake, and love a beautiful thing for the sake of the thing." He says further: "Artists talk too much about what they are trying to do and if they don't talk others talk for them. Periodicals reproduce insignificant things because of the name under them." Continuing: "With us, aided by machinery of every sort, nobody has time. The artist is a person apart because there is nothing to bridge the gap between the dreams and longings that fill him and the everyday life of our so-called civilization. He has a few real jobs and is forced into overconsciousness and exalted egotism. All these things are things of the hand; to use— not to set on pedestals. They grow out of, and are, their materials; wood, stone, bone or iron. Their maker's knowledge of and accord with these materials is part of his



very life. These are tools—little machines with the abstract functional rightness of a machine, but being tools they are parts of their makers' bodies, and somehow without any sense of strain the life and reality and imagination that animated their makers animates these tools. \* \* \* \*

These unpretentious Indian tool sculptures start with the kernel itself, the structure and very bones of a functioning thing that must function to be at all, and to this structure they add grace and beauty and a degree of representation expressive of a simple and understanding vision.

\* \* \* \* These Indians seem very close to us. In time they are close. The other closeness is not entirely sentimental or historical. Climates and countries do mould and produce races and certainly do bind differences into union. Our kinship with the Indians is a real thing. We should have a justifiable national pride and put these things in friendly company with the art of all times and places."

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## MUSEUMS AND GALLERIES

### INDIAN GARDEN IN NEW YORK

The Museum of the American Indian with the aid of pupils of the public schools maintains an ethno-botanical garden on a tract of land in

the Bronx given by Archer M. Huntington. The pupils were enthusiastic and learned valuable and interesting lessons in American history and in appreciation of the American race.

#### MUSEUM DAMAGED BY EARTHQUAKE

The Director of Cretan Antiquities 'reports that the damage to the archaeological museum at Candia by the June earthquake was considerable but not irreparable. Several mural paintings, including that of a Minoan woman, twelve show cases, two porcelain figures of a serpent goddess and a series of jars from Cnossus were broken. An attempt will be made by experts to piece them together. Despite the depleted condition of the Greek Treasury, funds for immediate restoration of the museum are being made available by the Greek Minister of the Interior.

#### CONCORD'S TENTH ANNUAL EXHIBIT

The catalogue of the Tenth Annual Exhibition of Painting and Sculpture of the Concord (Mass.) Art Centre, is not only a dignified piece of printing but may well serve as an example of what a catalogue of an art exhibit should be. "Art at Concord 1916-1926" is a foreword by Frederick W. Coburn. The frontispice is a fine engraving of "The Violinist" by Antonio Mancini. A biography and appreciation of each artist ex-

hibiting is given. Among these are Robert Henri and Albin Polasek, both wellknown in Santa Fe.

#### TENTH ANNIVERSARY OF CLEVELAND MUSEUM

The Cleveland Museum of Art celebrated its tenth anniversary in June. In those ten years its annual budget has expanded from \$57,353 to \$242,290. It has 5,100 contributing members, 3096 being annual members paying \$10 a year and 854 paying \$5 a year. John L. Severance has just been elected president of the Museum. The Museum Bulletin for July announces a gift of \$10,000 by Mrs. Hermon A. Kelley to the Museum Library, having also turned over to the Museum the art library of her late husband.

#### PRE-COLUMBIAN ART

For the first time, the Cleveland Museum of Art has placed on exhibit a case of Pre-Columbian art. The material was classified several years ago by Philip Ainsworth Means of Boston, who was in Santa Fe a few months ago with the avowed purpose of locating here.

#### HOW OLD IS PUEBLO CULTURE?

Scientists are working out a gigantic jig-saw puzzle in the southwest, first searching over hundreds of square miles of territory for the pieces that nature has hidden thru the centuries.

The story of this fascinating "game" is wrapped up in an announcement just made by the Na-

tional Geographic society that its research committee has made an additional grant of funds to continue this summer the "Beam expedition" work under the leadership of Dr. A. E. Douglas of Steward observatory, University of Arizona.

"No one knows the age of the interesting communal dwellings, America's first 'apartment houses,' that have been unearthed in New Mexico," says a bulletin from the Washington, D. C., headquarters of the National Geographic society. "The largest of these, Pueblo Bonito, in Chaco cañon, has been intensively studied by National Geographic society expeditions during the past six years. Much new information has been gathered in regard to these early Americans from the examples disclosed of their masonry, pottery, baskets and jewelry, but no definite light has been cast on the age of their culture, for they had no calendar. Now this secret seems likely to be found out from the examination of what laymen might consider prosaic old wooden beams that supported the flat roofs of the Bonitans.

"Dr. Douglas found some years ago that trees in growing not only leave a ring for each year, but that often the character of the ring denotes the particular year in which it grew. That is, in an unusually moist season an especially wide or well marked ring will be left in all the trees of the region subjected to the unusual conditions. If a living tree 400 years old is cut and a recent

characteristic ring identified, other outstanding rings made in the tree's youth can be dated centuries ago. These characteristic marks may be found, in turn, among the most recent rings of an ancient log preserved in a sandbank, and so nature's calendar may be followed back still farther.

"Since the working out of this method the scientists of the National Geographic society's Beam expedition have been scouring the southwest for specimens of ancient wood. Some have been discovered in the form of old tree stumps covered centuries ago by the sand and clay washed by some extraordinary storm. Others have been found in Indian pueblos, still in use, and still others in the ruins of ancient structures.

"In every case cross-sections have been prepared and microscopic studies made. Many of the specimens, of course, have been found to cover approximately the same period of time, but now and then a lucky find has pushed the earliest known date line of the United States a few decades or generations farther back.

"Science has not completed this chronological puzzle, but working from both ends it has fitted piece after piece into place, steadily narrowing the gap of the unknown. It is hoped that before long a trustworthy estimate can be made of the ruins, so fitting America's early civilization into its proper relation to that of the old world."



## IN THE FIELD

## ROYAL VISITORS TO MESA VERDE

Crown Prince Gustaf and Princess Louise of Sweden in their tour of the National Parks made the trip across the Navajo Reservation from Gallup to Shiprock where they witnessed a Navajo Ceremony, and thence to the Mesa Verde National Park where they were guests of Superintendent and Mrs. Jesse Nusbaum. The Pajarito Cliff Dwelling Region not being on the National Trails highway had been omitted from the itinerary of the royal visitors, whose great interest in Southwestern archaeology had been inspired by Nordenskjöld's work in the San Juan region.

## PUEBLO RUINS IN NORTHERN ARIZONA

M. R. Harrington in "Indian Notes" for July tells of Pueblo sites along the Virgin river in northwestern Arizona. In pit dwellings, rock shelters and adobe and stone ruins, there were found fire-crackled stones, flint cores and chips, hammerstones and manos, broken metates, grinding slabs, pottery fragments, corn cobs, arrow cane, pine-nut cones and other indications of occupancy.

The pottery sherds included plain, corrugated, straight, waved and notched coil, gray ware with painted patterns in black, some showing narrow and some broad lines; black on white and black on red. There was also one specimen of polychrome ware, the design being in broad, dark-red lines outlined with thin black lines on yellowish ground. The people of the old stronghold in the northwestern corner of Arizona were similar to those living in Pueblo Grande de Nevada and chronologically came at the end of the pre-Pueblo and the beginning of the early Pueblo period, perhaps, preceding the Cliff Dwellers.

#### OKLAHOMA ARCHAEOLOGICAL EXPLORATION

The latest issue of the quarterly of the Oklahoma Historical Society reviews archaeological field work under the direction of Joseph B. Thoburn, as reported to Dr. A. V. Kidder, secretary of the American Anthropological Association. A cave and a mound near Grove, Oklahoma, were the first objectives. The specimens from the cave included implements and weapons of chert, polished stone ornaments, bone implements and ornaments, beads fashioned from shell, bone, ivory and from teeth of animals, fragments of earthenware pottery, bivalve shells of many species, and bones and teeth of many game animals, bones of game birds, and bones and

teeth of human beings, some of the human bones being in such fragmentary or charred conditions as to be suggestive of cannibalism. Evidences were also gathered of a more ancient occupation than that which had produced the above artifacts. In the mound were found three small ceremonial stone pipes, earthenware pottery, copper implements and ornaments, grooved stone ear ornaments and votive offerings. Scattered over the sloping surface of the mound were evidences of not less than fifty shallow, intrusive burials. A rock shelter yielded ash deposits which were excavated and seemed to indicate three cultural areas. In Boone county, Arkansas, two caves were excavated and a third cave examined. This summer a rather large mound is to be trenched. Says Mr. Thoburn: "It is in reality the ruin of a considerable pueblo, once inhabited by a stock of people who tried to practice agriculture by means of irrigation in northwestern Oklahoma and southwestern Kansas, some centuries since."

#### STREAM DEVELOPMENT IN SOUTHWEST

"Many of the creeks and roads of the Southwest may have had their origin in the paths worn by feet of the now almost extinct bison. Scientists in making a survey of the semi-arid lands of this section say that within comparatively recent times well beaten cow paths have worn

down lower and lower until heavy spring rains, finding a convenient outlet, have eroded away a permanent channel. In this way, according to scientists, some of the larger streams may trace their beginning back to paths made by the prehistoric mastodons. The development of bison and cattle trails into modern public highways has followed a somewhat similar process of evolution. The trails leading from the range lands to the markets of the North opened up passageways that the covered wagon found a convenient guide on the long trek to the Southwest. With the steady onrush of civilization the wagon roads of yesterday have become the concrete highways of to-day."—Science.

#### ARCHAEOLOGICAL CONGRESS AT BEIRUT

At the invitation of the High Commissioners of Syria and Palestine, a congress of archaeologists was held at Beirut in April. Two divisions were formed, one French and the other English speaking. The director of antiquities of Syria visited the delegates. Professor Garstang in charge of the department of antiquities of Palestine also made an address. M. Rene Dussaud, delegate of the Ministry of Public Instruction of France, delivered a lecture on the ruins of Jibail which were visited as were also Palmyra and Baalbeck.

## IMPRESSIONS OF THE MOMENT

Concluded from page 105

A doorway marked "police headquarters" steps down into a cool, dusky shadow filled with guitar music. It seems to be the office of the extra street marshals, mostly Mexican, but it seems gaily characteristic, to have police headquarters all a tinkle and hum and strum with Mexican folk music.

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The thing that makes Santa Fe delightful is that there are so many enthusiasts there.

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They have puppies for sale at the drug stores. When you get a punched quarter you just pass it on. Everbody knows the Indians use them for buttons and when they need money twist one off.

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Anyone who goes to Santa Fe wishing to see Indian dances and to get into the dashing and picturesque story of our southwest, finds it. Those who go disbelieving, hunting the untrue, jibing, contribute exactly that—they carry it there with them. It is their own stuff.

But there is comparatively little cheap criticism of what Santa Fe is doing, saving for us the great southwestern tradition.

The audiences at Santa Fe are unusually de-



voted and understanding. They meet the show half-way. Many pilgrims go with increasing devotion to the spirit of the Indian dances—perhaps the oldest art and culture in the world. It is a chosen and different audience that gathers.

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The mind that has only vaudeville for its measure cannot find much satisfaction except in vaudeville and fortunately it knows its own haunts. It certainly does not dominate Santa Fe as it does so many places.

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There is a great deal of New York and of New England in Santa Fe that hates to surrender, prefers to hold itself aloof, but our own southwest that loves the southwest gets right into the picture and belongs there.

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It is good to see Oskenonton, the Indian tenor, a ruddy, smiling husky, who seems to enjoy being with the Indians like a school boy on a holiday. He carries a tomtom about, he starts fire with fire sticks, he teaches the audience to sing Indian and wears his coral feathered Osage war bonnet with a toss, striding everywhere in soft moccasins and dark chamois fringes.

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Tsianina, charming, soft footed, chamois moccasins white as daisies, her white chamois fringes swinging a fashionable skirt, her long dark

braids framing her bright, kindly good looks, Tsianina sings her song of courage from the heart of the Indian woman to her absent warrior with ringing call and shout that make it her best number and a fine thrill to the pilgrim.

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Te Ata, the Indian girl, who gives readings to music, is a beauty.

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Lewis Meehan, Albuquerque's Irish tenor, is pale, white and slender, with a voice of strange beauty, a middle voice, more like the wind in the trees. He also loves to go picturesquely. With immaculate tweeds he wears a buttercup sash and necktie and carries some of the alphabet about with him to indicate he broadcasts Chicago.

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On the street corners and in the shadow of doorways stand silent Indians holding out turquoises set in silver, wares of extraordinary beauty and temptation.

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## MUSEUM EVENTS

Concluded from page 111

The address of the evening was by Fayette S. Curtis, Jr., a member of the Society and an authority on weapons. He analyzed the war

trophies recently received and distributed by the Society among the leading towns and cities of New Mexico. Mr. Curtis in examining these trophies, made some astounding discoveries. He found among them weapons going back to 1790 and not only German, but also British, Japanese, Belgian, Dutch, Russian and other makes, presumably captured by the Germans and then recaptured by the American forces. Needle guns, chassepots, an aeroplane machine gun never fired, trench mortars with equipment, atrocious looking saw-back bayonets, gas masks, helmets, anti-tank guns, forty-three varieties of Mausers, swords and other arms and equipment used during the War were shown, explained and deductions drawn therefrom, which in some instances were nothing short of sensational. Mr. Curtis was warmly applauded and his paper ordered published in the Review, the next number of which will be a Kit Carson number in view of the Carson Centennial this year.

#### VISIT OF DR. ESTHER B. VANDEMAN

Among the many scholars of international renown who have visited Santa Fe, probably none is more famous than Dr. Esther B. VanDeman, who spent a week here in August as the guest of Dr. Edgar L. Hewett and the School of American Research. Yet, so quietly did Dr. VanDeman pursue her way that very few Santa Feans even

knew that she was here. Although some who had met her years ago in Rome were glad to have even a few hours with her to renew in her vivid conversation the happy hours spent in her company in the Roman Forum.

Dr. VanDeman is a graduate of the University of Michigan and a Doctor of Philosophy of the University of Chicago. After several years of teaching as Professor of Latin at Mount Holyoke and at Goucher College, she went to Rome where her brilliant work attracted the attention of American scholars. In 1910, she was appointed Research Associate in Roman archaeology of the Carnegie Institution, which appointment she held until 1925. Her present position carries the highest scholastic title ever held by a woman in America: Carnegie Professor of Roman Archaeology of the University of Michigan.

As a result of her years of research and study in the Roman Forum, Dr. VanDeman has a list of publications to her credit that have brought her deserved recognition in the world of scholars:

The Atrium Vestae.

Vestal Statues.

Vestal Inscriptions.

The Rostra of Augustus.

The Basilica Aemilia.

The Sullan Forum.

The Neronian Sacra Via and the Palace of Caligula.

An extensive work on the Roman aqueducts in conjunction with the great English scholar, Dr. Thomas Ashby, for many years head of the English School of Archaeology at Rome, will appear soon and will be followed later by a series of monographs on Roman construction and construction materials. This latter study has been in preparation for many years, as one friend of the VanDemans can testify to the many times when she and her husband were pressed into service to carry in various pockets and packages pieces of brick and plaster carefully labeled with their proper identification marks to add to the collection in a certain small room which was already so full of specimens that there was no place to put even an extra pair of shoes. On trips to the country about Rome the carefully prepared lunch might be left behind but never the receptacle for specimens, or the pencil and cards to mark them, and no matter what hour the trippers returned, all the pockets were emptied and much happy discussion took place before the day was considered complete.

Although Dr. VanDeman has not yet visited all the fields of archaeological research--she is a firm believer in the "broadening effect of travel" and confidently looks forward to the time when there will be exchange professors of archaeology as well as exchange students for she says "in that way all of the schools can learn some-



thing of the others' methods of work and gain the advantage of closer association with each other."

Her visit to the Southwest was made for the purpose of viewing great Indian remains in this part of the country as the basis for a comparison with earlier monuments in Italy. A student in museums for many years she spoke of the Museum of New Mexico as "an honor to the State and to its Director." In fact, it was because of the high esteem in which she and her fellow workers in the field of archaeology hold Dr. Hewett and his work that Dr. VanDeman made the trip west from Chicago to see the Museum and School which are so well and favorably known across the Atlantic. Dr. VanDeman was accompanied by her niece, Miss Dorothy Magoffin, sister of Dr. Ralph Magoffin, President of the Archaeological Institute of America.

#### SUMMER SCHOOL ACTIVITIES

The lecture course given by Dr. Hartley Burr Alexander of the University of Nebraska; Dr. A. V. Kidder of the Andover-Pecos Expedition; Dr. Sylvanus G. Morley of the Carnegie Institution; Dr. Edgar L. Hewett and Kenneth M. Chapman of the School of American Research, preceding and following the Fiesta, aroused much interest and was well attended. It was

followed by the annual thousand mile archaeological trip, which under the guidance of Dr. Hewett visited Taos, Mesa Verde, Aztec, the Chaco Canyon, Zuni, Acoma, Gran Quivira, etc., returning to Santa Fe on the evening of August 25. Twenty-four took advantage of the motor trip. Lectures were delivered enroute by Lansing Bloom and Dr. Hewett of the School of American Research; Dr. Hartley Burr Alexander at Mesa Verde and other points, Neill Judd in the Chaco Canyon; Jesse Nusbaum in the Mesa Verde and by others. While not organized as a summer school, the summer activities of the School point the way to a more comprehensive summer university program next year and in the years to come.

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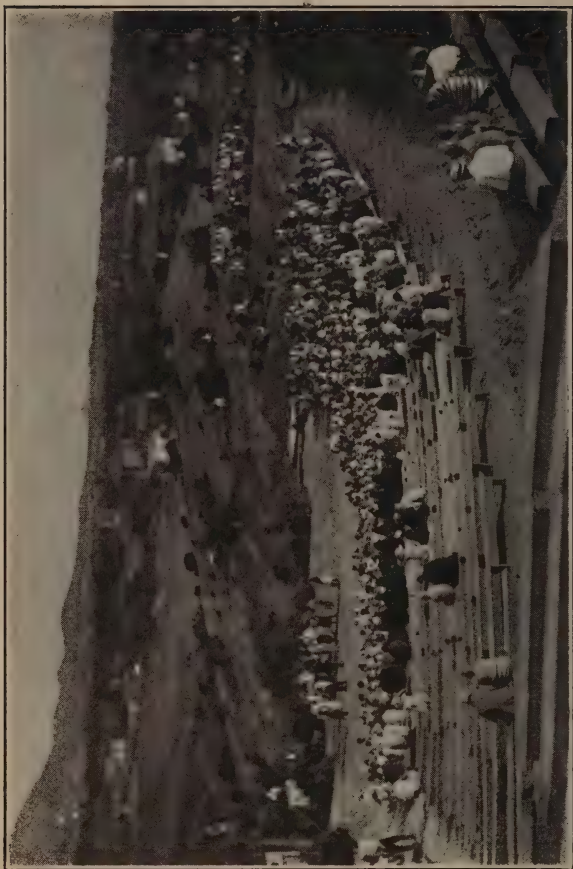
## PAINTERS AND SCULPTORS

### HONORS FOR MARGARET GEORGE

The award for sculpture at the Denver Art Museum's 32d annual exhibition of fine arts was given to Margaret George of Blanford, Dorset, England, but for two seasons in Santa Fe. "Figure of a Young Girl" was the exhibit she had sent to the Exhibition on invitation of the Committee of Fifteen.



OSKENONTON AND TSIANINA



CROWDS GATHERING IN FIESTA THEATER

# El Palacio

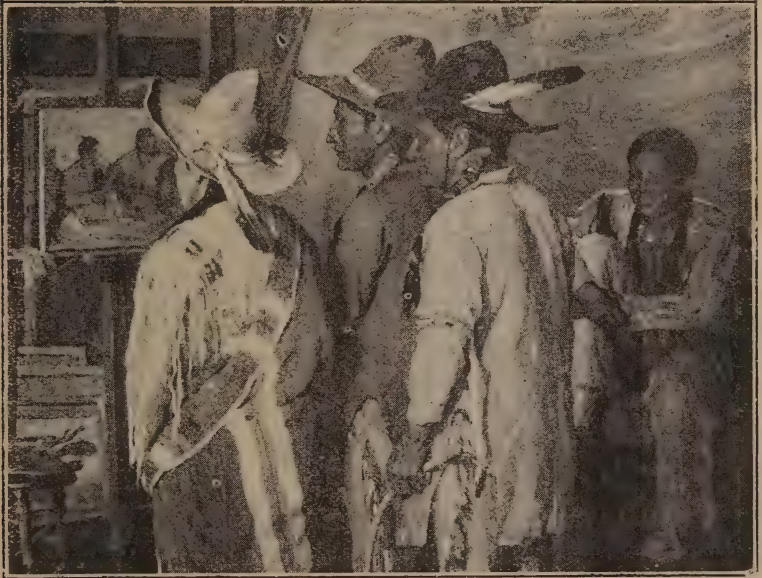
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After Painting by J. H. Sharp in Fiesta Art Exhibit

## STUDIO VISITORS





### VAN BRIGGLE VASE "DESPONDENCY" OR "FROM THE DUST OF THE EARTH"

Designed and executed by Artus Van Briggie and exhibited at the Paris Exposition in 1900. It took the gold medal, which proclaimed that for the first time an American was the Master Potter of the World. It was presented to Mrs. Howard Greene of Long Branch, N. J., Chairman of Arts and Crafts, Division of Art, General Federation of Women's Clubs, as a prize in connection with the traveling exhibition of American art pottery. It was awarded to Mrs. J. G. Osburn, Chairman, of Roswell, N. M., and presented at the Biennial Session of the General Federation held in May 1926.

## MRS. OSBURN WINS FIRST PLACE FOR NEW MEXICO

Says the American Magazine of Art for October :

"Announcement was made at the most recent Biennial Meeting of the General Federation of Women's Clubs that the first prize, offered by the Arts and Crafts Division of the Fine Arts Department of the Federation, for the most successful exhibition of American Pottery throughout the women's clubs of the various states, was awarded to Mrs. J. G. Osburn, of Roswell, New Mexico.

"Early in the past season Mrs. Osburn was appointed by the state Chairman of Art to take charge of the routing and circulation of a collection of sixty pieces of pottery and china in the state of New Mexico. The circuit which she arranged included three of the four district conventions of women's clubs in the state, the Agricultural and Mechanical college at Mesilla Park, and other important points of contact.

"Five prizes were offered in connection with this competition and were awarded to the exhibition chairmen of the following states in the order named: New Mexico, West Virginia, Kan-

sas, South Dakota and Missouri. That New Mexico should have won first place among all the states of the Union is indeed cause for congratulation, and constitutes another very real achievement on the part of Mrs. Osburn, who has already won high praise for her splendid effort in increasing the knowledge and appreciation of art among those in her community."

The vase won for the late Artus Van Briggles world-wide recognition as a Master Potter. It was given the gold medal in Paris in 1900 and a poet wrote these lines about it:

"Why does he peer within the clay?  
Does the odor of frankincense linger there  
And the breath of a sun-drenched yesterday;  
Or wearied now with the fret and the stir  
Of his endless quest does he seek the myrrh?

It was back in the nineties that Mr. Van Briggles went to Colorado Springs as a healthseeker and it was during his convalescence that the vase came into being. The coloring is most exquisite yet most subtle—rose at the bottom it grows darker into purple through which a deep blue glows (if you can imagine blue "glowing") as it reaches the mouth of the vase.

The vase was on exhibition at the annual meeting of the New Mexico Federation of Women's Clubs in Carlsbad, October 12, 13 and 14. Mrs. Osburn's indefatigable work, her unselfish zeal,

her fine achievements in creating an appreciation for art in New Mexico, have won wide appreciation and have given her prominence in national Federation circles. The vase was bestowed upon Mrs. Osburn as a personal recognition of her work, but she has been planning to place it where it will give most joy. No wonder she writes: "Perhaps, when our Cultural Center—our dream city— is a fact, I can present it to its headquarters. Si?"

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ARCHAEOLOGICAL TOUR,  
SCHOOL OF AMERICAN RESEARCH  
AUGUST 1926.

At 9:45 A. M. on Monday, August 16, 1926, the second annual archaeological tour open to summer students left the Old Palace in Santa Fe for a ten day field trip through northwestern New Mexico and southern Colorado. There were twenty-four in the party in five automobiles. No camping equipment was carried for the party this year, but several of the men and a few of the women were prepared with bed rolls to sleep in the open. The party was as follows:

Dr. Edgar L. Hewett, Director of School of American Research.

Dr. Charles F. Lummis, author and explorer.

Tsianina, Cherokee Indian concert singer.

Dr. Hartley B. Alexander, State University,  
Lincoln, Nebraska.

Hubert Alexander.

Kenneth M. Chapman, School of American Research.

Miss Beatrice Blackwood, Demonstrator in Anatomy in University Museum, Oxford, England.

Miss Gertrude A. Gillmore, Curator of Children's Museum, Detroit, Michigan.

W. W. Postlethwaite, Treasurer of Colorado College, Colorado Springs, Colorado.

Herbert U. Williams, M. D., Buffalo, N. Y.

Miss Jessie J. McNall, Science Dept., Potsdam Normal School, Potsdam, N. Y.

Mrs. E. G. Trowbridge, Winnetka, Illinois.

Miss Grace Spiegel, Long Beach, California.

Rev. David Reiter, Santa Fe, N. M.

Paul Reiter, Santa Fe, N. M.

Frank H. Shoemaker, State University, Lincoln, Nebraska.

Miss Henrietta Gloff, Harvey Courier.

Miss Charlotte Arnold, San Diego, Cal.

Miss Hope Gilbert, Ceres, Cal.

Floyd Manker, Santa Fe, N. M.

Norbert Berchtold, Santa Fe, N. M.

Miss Sophie Casey, Washington, D. C.

Charles E. Carey, Red Oak, Iowa.

Mrs. Charles E. Carey, Red Oak, Iowa.

One of New Mexico's loveliest mornings gave the company an auspicious start with bluest skies and clearest air, and this perfect weather continued throughout the entire ten days. Only two or three showers fell and only once was it neces-



sary for any of the cars to put on chains and then only for a skiddy hill and a very short distance.

Starting up the valley of the Rio Grande, through the old Tano World, past several pueblos still surviving from prehistoric times, our first objective was Taos, the northernmost frontier pueblo of that ancient world. The town of Taos and the Indian pueblo two miles distant are beautifully situated at the foot of mountain peaks on the border of a broad fertile valley and here away from railroads and the rush of modern business, they pursue their quiet primitive way unharassed by the urgencies and complexities of twentieth century life.

We arrived about 1:15 and were fortunate to find the new hotel, Don Fernando, just open for guests. A hotel with "atmosphere," it follows in its architecture the old New Mexican traditions, outside the plastered adobe walls in modified mission style, inside natural tree trunk pillars and tree beams supporting the ceiling, hand-carved furniture and hand-wrought iron electroliers, and a great central fire-place of plain adobe.

After lunch at the Kit Carson Cafe, the party drove out to the Taos Pueblo where the Governor's son conducted us about. Dr. Hewett answered many questions and explained some of the laws governing Indian pueblo life. Taos is a

prosperous, well-kept pueblo, increasing in population, with good land and a good water supply. With the consent of the Governor, we drove on a little further to the Sacred Grove, a beautiful green quiet spot wooded with large cottonwoods and watered by a clear brook bubbling over a rocky bed, - a spot cherished by the Indians and hallowed by their ceremonials.

Back in Taos, we had an hour before dinner to wander about the village, visit the old home and the grave of Kit Carson, glimpse into lovely gardens and linger in the old, old plaza. After dinner at the Columbian hotel because the Don Fernando dining room was not yet ready to serve its guests, we gathered around the inviting fire place in the Don Fernando lobby. There many of the residents of Taos joined us to listen to a lecture by Lansing B. Bloom on the history of Taos and its pueblo, a stormy, tragic history of revolution against Spaniards, against Mexicans, and against the United States. An informal discussion followed which brought out reminiscences of Kit Carson and his family.

After a comfortable night, we started on our way Tuesday morning at 8:15 over the green Taos mesa, rightly called the granary of New Mexico. Before long the green fields gave way to desert sage. The road crossed the Arroyo Hondo which cuts through a broad green valley

and then soon we entered the Carson National Forest, a preserve of piñon and cedar, all of low growth. Much of the way was through waste land but where clear streams of water ran down from the mountains, the land was irrigated and blossomed into green fields.

The only mountain road that day led us over the Questa Spur of the Sangre de Cristo Range, a good road and a beautiful one through pines and low oaks with a marvellous view of the valley we had just left behind. At the top of the spur we stopped and looked out over the Rio Grande Valley where the river cuts its way through the deepest gorge in all its course. Dr. Hewett gave a geography talk on the region spread out below us as we looked across to the volcanic range opposite us in the west. Down from the mountain top, through another lovely green irrigated tract benefited by the mountain streams, we followed a long stretch of level, dusty road, past irrigated wheat fields, overlooking Sunshine Valley with its broad cultivated acres, and again through level barren desert covered only with sage brush.

The best chance for lunch was at the little settlement of Jarosa about a mile off from our road. The one lone woman in the tiny hotel was hardly equal to the task of serving dinner at once to twenty-four travelers, but in her little store

we found some sandwiches left over from a dance the night before, some peanuts and chocolate and sufficient to tide over the noon-day meal, which we ate standing about our cars.

The afternoon ride carried us across a level country, partly cultivated, partly desert, past acres of sunflowers, through the villages of San Acacio and San Luis to old Fort Garland. We took refuge from the high gale blowing in the lee of the old fort and listened with interest as Dr. Hewett told fascinating stories of early days there, tales of Tom Tobin and the Espinozas. Leaving the Fort, our good road ran across level country in full view of Sierra Blanca on our right, through Alamosa to Monte Vista. The latter part of the way lies through an irrigated district which raises fine potatoes, beets and other crops. We traveled 145 miles that day and reached our destination at Monte Vista before five o'clock. Our party divided between the Grand Hotel and the Laveta for rooms, but we all found good meals at the Laveta. After supper Dr. Hewett took the party to the edge of town and gave a geography talk on the region.

Wednesday's journey began at 8:10 and covered 185 miles that day across southern Colorado. A clear cool morning, a level road through the fertile valley of the South Fork of the Rio Grande and a climb over the Continental Divide in the

San Juan Range to a height of 10,850 feet, through Wolf Creek Pass, made this a most beautiful drive. The road passes through Rio Grande National Forest on the east side of the range and emerges through San Juan National Forest on the western side. Tall pines and spruces, lovely white-barked aspens, a riot of wild flowers in vivid colors, yellow and purple, white and lavender, red and blue, lined the road sides, while little mountain brooks tumbled down the rocks at our side and across our path. Up and down the rocky cliffs our road twisted, with tree roots on one side of us and tree tops on the other side, and glimpses of grassy glades far below us. We shall not soon forget the beauty of Wolf Creek Pass .

Pagosa Springs was the luncheon stop with time enough for a brief visit to the hot springs. Then over a good road that wound in broad sweeping curves through grass lands and the remanant of a former forest, past Chimney Rock, over ridges, through wooded canyons, past fertile green valleys, out again into desert sage and finally along the side of a cliff overlooking a river below to the mining town of Durango in the heart of the mountains. Green meadows and high mountain slopes caught the soft light of the setting sun as we rolled along toward Mancos through an ever changing scene of valley and



ridgeland. Part of the road was under construction and made slow rough traveling for a few miles.

Mancos was reached about seven o'clock and we found very comfortable quarters at the Wrightsman Hotel. The next morning at 8:15 we started for the Mesa Verde National Park twenty-six miles away. The road into the Park is a real mountain thriller, a long steep climb with no masking of rocky precipices by trees, but the road is kept in excellent condition and is wide enough to allow passing with care. At Lookout Point, we stopped to gaze at the endless sweep of desert below with Shiprock in the dim distance. Our first view of prehistoric ruins in the Park was at Farview House where we stopped for a few minutes and walked over the excavation.

Registration in Park headquarters over, and rooms and tents assigned to us, we gathered on the porch of the Administration Building and gazed in awe and admiration across the canyon at Spruce Tree House, a monument to the skill and courage of a primitive people who battled for existence in ages past against terrific odds. Looking across at that priceless heritage of beauty and mute record of primitive man, we listened to Mr. Jesse L. Nusbaum, Park Superintendent and archaeologist, tell the story briefly

of what traces early man has left there and how we may piece together bit by bit the picture of life in those canyons milleniums ago.

After dinner at Spruce Tree Camp we drove to the Sun Temple, then around to Sun Point where we looked across the canyon to the New Fire Temple, Oak Tree House, Mummy House, and the Cliff Palace. Mr. Nusbaum accompanied us all through the Park and gave us most interesting talks at every point. After our return from this afternoon tour. Mr. and Mrs. Nusbaum extended to us the hospitality of their own beautiful home, perched like a cliff house on the very brink of the canyon. Here on the balcony looking off into space above and below, the tired and dusty travelers enjoyed a social hour and Mrs. Nusbaum's delicious cake and frappé. There was just time before supper to visit the Museum and to look with great interest upon the discovered remains of a long dead civilization that once flourished in those cliff dwellings.

The day ended by joining a large company of other travelers in the circle around the camp fire where Mr. Nusbaum again reviewed the early history of this land and the evolution of man from the basket-makers up through gradual stages of development to people capable of artistic pottery and of fine masonry with the crudest of tools. Following his talk, Dr. Hewett spoke

inspiringlly of the remarkable achievements of the Indian race in ages past and of the noble future before them if they are allowed to develop their own native abilities and not forced into the mold of the white man. Dr. Alexander talked to us of Indian myths, Charles F. Lummis of his early experiences in exploring the southwest and his high regard for his Indian friends, and the head forest ranger gave us a brief sketch of the geological history of the region. To close the evening a half dozen Navajo Indians danced the "Healing Dance" in the firelight.

At dawn the next morning the dramatic incident of the trip took place. Whatever impressions of this tour may fade from our minds, no one present will ever forget the early morning when a large number of people stole out in the silence of that new day to the canyon side opposite Spruce Tree House and there listened reverently while Tsianina, an Indian daughter, sang the Zuni Sunrise Chant just as the first rays of the rising sun tipped the western edge of the cliff. Carried back through a millenium of years our spirits bowed with hers and joined with the departed hosts in worship of the Sun and in a prayer to the Great Spirit. It was an impressive and unforgettable service.

The night before Tsianina spoke as follows:

"I wonder if any of you appreciate what a

privilege it is for me to be here and stand on the ground of my forefathers. I shall consider it a privilege to sing tomorrow morning the Sunrise Call of the Zuni Indians. They believe that the sun gives life to everything. They believe the sun to be the mother of life. It is the duty of the Sun Priest to rise every morning to call out the members of his tribe together to greet the sun. The words of the call as Carl Troyer has set it are:

“Wake ye, arise. Life is calling thee-wake ye  
Arise-Life is greeting thee  
Mother Life is calling thee;  
Mother Life God, She is greeting thee.  
Mother Life God, She is calling thee  
Mighty Sun God, Give thy light to us. Let it  
guide us, Let it aid us.”  
Guard us, guide us and lead us.”

“I feel that it would be my duty to go into the footsteps of those people, who had something to give to the white man’s civilization. Would that we had many more messengers such as those who have spoken to you tonight to help carry on the message.

“I thought the greatest thrill of my career was when I sang in the Hollywood Bowl to 20,000 people, but tomorrow morning, as I step into the footsteps of my people to carry on their message, will be the climax.”

“If my singing tomorrow morning will give

you something from the Indian people which you can carry on as a message to the different parts of the earth, then come. We need as many messengers as we can get."

After breakfast we spent the morning visiting Cliff Palace and Balcony House, getting glimpses of Square Tower House and the Watch Tower, and walking over an area where are probably buried the very early pit houses as yet unexcavated. The climb down rocky crevices and up steep ladders tried the nerves and muscles of some of us but the more youthful and daring souls found delight in testing the most hazardous places.

The twenty-four hours in the Park were all too short. There are endless ruins yet to be unearthed and the possibilities of further discoveries invite us back for a longer stay. Again we traveled the winding cliff road over the mountain and down to the plain again and back to Mancos for luncheon.

Retracing our route eastward almost to Hesperus, we turned off the main road on to Cherry Creek Road in order to get a short cut to Aztec. But for the dust this would have been a very pretty drive through a narrow fertile valley bordered by green hillsides. After many miles we climbed out of the valley to a high tableland, passed the little settlement of Red Mesa and then



took a winding track across a flat desert for many hot dusty miles to the Aztec Ruin. Mr. Earl Morris, in charge of the work at this spot, was away and Dr. Hewett conducted us about. A little museum protects the findings of the excavators, and a large kiva has been fully restored.

The afternoon was nearly gone. The party hastened on to Farmington. Bathtubs were never more welcome and the Avery Hotel will always be held in grateful remembrance for being able to furnish them to those warm, dusty travelers.

Saturday's journey was across the Navajo Desert from Farmington to Chaco Canyon, a very interesting day through a country where only the Navajo Indian can exist and wrest a living. We passed his hogans, both winter and summer varieties, his flocks of goats and sheep, his ponies, his trading post at Simpson's, his corrals made of rude poles, an occasional water hole. For miles in every direction stretched the barren wastes of sand, sagebrush, rabbit weed, coarse grass, scarcely a tree except along the depressions where water might collect. A good breeze blew the dust away and light clouds threw a welcome shade upon us. The road was just a track with many high centers, deep ruts, many ditches to cross and many a bump, and some deep sand especially across the Escavado Wash near the end of the trip. A final rocky staircase down a

steep declivity brought us into Chaco Canyon.

Chances for lunch on the Navajo Desert had been nil and when the party had been welcomed by Mr. and Mrs. Griffin at Chaco at 3:30 P. M., it was decided to combine lunch and supper in an early dinner about 4:30 or 5 o'clock. Mrs. Griffin received most graciously this very large addition to her family and took care of us for three meals. But sleeping accommodations being limited, as many of the party as possible slept in the open that night. After our early dinner, Mr. Neil Judd, archaeologist in charge of the work here, took us about Pueblo Bonito explaining especially the different types of masonry done at different periods in this ancient structure.

Memory will often turn back to that evening spent in the heart of the Navajo Desert, thirty-eight miles from the nearest Post-Office, sixty miles from a railroad. A light shower brought a rainbow as the sun was sinking. The day faded into a beautiful moonlight night. The quiet canyon echoed with the notes of the tom-tom and the singing of a young Indian lad with a musical voice, who faced the setting sun and sang weird plaintive melodies as the evening shadows fell. When darkness gathered the party came back from their cliff climbing, horse-back riding and camp making and sat about under

the arbor of Supt. Griffin's home, and listened to an interesting lecture by Dr. Alexander on "The Rain Cloud in Indian Myths." Then Dr. Hewett spoke briefly on the early civilizations of the southwest as a whole, and Mr. Judd gave a talk on Chaco Canyon ruins. As the party broke up for the night, a group of Navajo gathered around a bon-fire and danced, a picturesque close to a most interesting day.

Sunday morning was spent in examining the Chettro Kettle Ruin, whose most impressive feature is the enormous kiva almost seventy feet in diameter, the largest on record to date. It was in Chettro Kettle that Mr. Shoemaker met his rattlesnake and held him for many snapshots before making an end of him.

After lunch we continued our way south across the Navajo Desert. While the sun was warmer and there was less breeze, the road was better than the day previous. But the desert was crossed by four o'clock and we entered the Devil's Pass over the Continental Divide, a narrow gorge where the road follows a dry stream bed much of the way, crossing and recrossing it, a bad place to meet a heavy rainstorm. Coming out from the Pass we drove into a valley of green grass and some timber where large flocks of goats and sheep were grazing. This valley led us out through the conspicuous red sandstone

cliffs with their flat tops and perpendicular walls, on to the main state highway. It was a short ride over this fast road to Gallup where we rested luxuriously that night in El Navajo Hotel, and once more blessed Fred Harvey for his excellent hotels in the small towns of the far west.

Monday morning we started at 8:10 for Zuni over a rather rough road winding about first through barren hills and desert and later among evergreen trees that increased in size until we came among tall pines with grass and wildflowers beneath.

The adobe Indian pueblo of Zuni lies at one side of a broad desert valley bordered by rocky flat-topped cliffs. We met many from this pueblo going by wagon and horseback to Gallup to the Tribal Ceremonial. The Zuni were hospitable and welcomed us into their homes and it was indeed an interesting hour we had with these survivors of the ancient people who populated this valley of the Little Colorado centuries ago.

Because we were a little behind our schedule and because of the stretch of poor road, we abandoned the plan of going to Inscription Rock and returned to Gallup for a late lunch at El Navajo Hotel. About the middle of the afternoon we started eastward and sped rapidly over the hundred miles to Laguna which we reached shortly after seven o'clock that evening.

The party are ready to testify that Laguna, New Mexico, is absolutely dry. Even the faucets in the Acoma Hotel failed to supply any water to the tried and dusty travellers. But consoling ourselves as best we could and knowing that the parched fields were getting the water intended for us, we slept and rose again to take our way to Acoma.

Acoma, the beautiful City of the Sky, lay but seventeen miles away and from its rocky eminence looks out over a broad grassy valley which affords good pasture. The Enchanted Mesa, passed on the way, held our interest with its unscalable walls and its mysterious mythical history. Arrived at Acoma, the party divided and some of the daring souls hunted out the ancient approach to the top by way of slender foot-holds and hand-holds up the face of the cliff while most of us were satisfied to clamber up the rocky crevice where foot-hold was none too secure. At the top we were met by two or three Acoma women who gave us the "Town Ordinance" to read requiring a dollar entrance fee from each and five dollars if we wished to take pictures. The prohibitive price of snapshots was a disappointment. Acoma tantalizes the photographer. Especially so upon this occasion when the populace was engaged in repairing the exterior of the three hundred year old church and presented a beauti-



ful spectacle in color and action. Every one of us will carry for many a day the picture of those Indian women in bright shawls, and red, green, purple and yellow garments, standing on ladders and applying the plaster brought to them in pails by the children, smoothing it on with their bare hands, all under direction of a shouting Indian overseer. On the ground nearby, a circle of kneeling women worked up the plaster to proper consistency, while burros laden with little sacks brought fresh supplies of material from the plain below. Indian men drove the burros gleefully up and down the deep sandy trail from the rocky summit to the plain and back again. Other Indian men were mixing adobe mortar to repair the kiva, all in preparation for their approaching annual fiesta. Dr. Hewett secured permission for us to enter the church, a privilege seldom granted. It was an occasion for both Dr. Lummis and Dr. Hewett to renew old friendships of years gone by. Several of the party became the proud possessors of fine old Acoma water jars.

Reluctantly we turned away from Acoma feeling we had had the merest glimpse of that isolated, singular community, but the noon hour called us back to the Hotel at Laguna for lunch. All packed and set to go once more, we stopped for just a brief call at Laguna Pueblo

where we were admitted to the old church. It was well worth seeing with its wide dado Indian design and its chancel walls and altar completely covered with intricate Indian symbols, - the whole blending into a harmony of color.

From Laguna Pueblo the miles flew past as we sped over the fine highway to Belen for supper in the Harvey House. Then on to Mountainair over a by-road that stretched for miles ahead of us in a wavy line straight across the desert to mountains on the horizon. We crossed these mountains, the Manzano, by way of Abo Pass on a perfectly fine broad highway with wide curves and gentle grades and rolled into Mountainair at 8 P. M. The Mountainair Hotel was ready for us with sherbet and cake and comfortable beds, most welcome after our drive of 149 miles.

The last day of our trip had arrived. A lovely morning with cloudless skies, and a drive of twenty-six miles to the old ruin of Gran Quivira. Here Dr. Hewett talked most interestingly to us about this old frontier Piro town, around which so much of myth and romance have always clung and which to this day attracts the treasure hunter. Here an early Franciscan Mission flourished and its ruin to-day is the finest of its kind. But little excavating has as yet been done in the surrounding mounds which bury a large ancient

community, but it is now protected from vandalism by the United States Government.

Dr. Hewett in this final lecture turned our thoughts back over the whole southwest region where in ages past civilizations flourished in the valleys of the Rio Grande, the San Juan, the Gila, the Casas Grandes in old Mexico, and the Little Colorado. Climatic changes which caused forests to recede and deserts to advance gradually conquered these civilizations until they died out entirely in the San Juan valley, leaving the beautiful cliff-dwellings as evidence of their achievements, disappeared completely from the Gila Valley, and the Casas Grandes Valley. In the Little Colorado valley only Zuni and Hopi survive, while in the Rio Grande Valley fortunately more pueblos have been able to continue their existence. Acoma is the sole survivor of the ancient culture in the southern part of the Rio Grande valley but several pueblos have lived through the exigencies of centuries in the northern part of that great valley. Most of these pueblos are now increasing in population and it is to be hoped that archaeologists and the true friends of the Indian may be able to stem the tide of modern innovations which tend to turn the Indian from his ancient arts and culture into a mere imitation of the white man. In the Indian lies our hope of developing true American art

and if his ceremonial life fades and disappears in succeeding generations, America has lost its opportunity for evolving an expression of its own distinct life and culture.

We left this ancient Piro town still buried under the dust of centuries, returned to Mountainair for lunch, and then started on the home stretch for Santa Fe, up through the Estancia Valley. Only one stop was made that afternoon and that was at Comanche Gap where we looked with interest upon the Indian pictographs on rocky walls. This wall of trap rock through which Comanche Gap breaks has historic significance as the barrier protecting the three pueblos to the north from the raiding Comanches on the south. Still further on we passed through the old adobe town of Galisteo lying in the valley through which Coronado marched on his way from Bernalillo to Pecos nearly four centuries ago.

It was a memorable tour. We drove a little over twelve hundred miles, visited one National Park, three National Monuments which are preserving prehistoric ruins of once thriving communities, and four living pueblos. There was no car trouble along the way to speak of and only four punctures among the five automobiles. Every one felt grateful for the unusual opportunity of traveling through this region of wonderful historic interest in company with achaeologists

who have made that their life study and who can unfold and interpret what would otherwise be a mysterious riddle.

MRS. CHARLES E. CAREY,  
Red Oak, Iowa.

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### SANTA FE FIESTA OF 1926

No more picturesque setting for a fiesta could have been chosen than this bowl among the foothills, its terraced benches carved in the solid adobe. Above, the Cross of the Martyrs, those Franciscan brothers who, counting life but a small price to pay for an immortal crown, planted the cross of Mother Church in desert places, among a race made hostile by conquest. This to the rear. Opposite, far beyond the stage, the majestic background of the Sangre de Cristos, their tawny shoulders black-garlanded with pine. A middle ground of undulating hills and hollows. And, over all, the hood of turquoise sky. Such is the new out-door theater of Santa Fe, dedicated to the Fiesta.

As the seats fill, khaki neighbors tweed and flannels; sweater hobnobs with Spanish shawl. It is one of those attractively heterogeneous audiences that American life makes possible. But



as these file down the log steps into boxes and reserved seats, others, different, range themselves on the earth terraces at one side of the stage. They are the Indian spectators, who prove to be "the observed of all observers." Along a ridge beyond the stage, they pass and repass, oblivious of the warmth of color their movements add to the occasion. Never throughout the program are they quite forgotten. Often the eye returns, to feast on this tonic blend of red man and his world, where he can never be a misfit. One may distinguish at least three racial stocks by the style of hair-dress and the drape of the blanket. But whether the red bando of the Tewa or the thong- wrapped "pig tails" of the Tigua; the rainbow blanket or the white: the women's white buskins and silk head-shawls or the Domingan's pink shirt, silver-belted over white drawers—all are equally picturesque, equally at home. What elsewhere would be bizarre, outlandish, here has the charm of naturalness.

While the ear hears and the eye sees the "numbers" that are being staged, the mind is aware of a greater drama than even man wrote, suggested by that group of a hundred Indians or less. The moon rises in a cloudless sky; the stars look down; the lights of distant cars glide along highways. We sit in a world apart, and watch the panorama of the ages.

The pageant begins, the pageant that would visualize this march—"across the centuries," as the program says. Indian home-seekers from afar, survey their new domain cautiously, choose caves, and light the new fire — the sacred fire-for the clan. Thenceforth, throughout the Fiesta, Indians enact their ceremonies: ceremonies to bring fruitfulness to the fields and increase to the clan; to accompany sunrise, war, the hunt; to celebrate victory, harvest, marriage. For every event in life, a ceremony.

But ceremonies alone cannot interpret life. And interpretation is the essence of the Fiesta. There must be a ground of common understanding; interpreters who know, in this case, both white and red man's lore. For this come Tsianina and Oskentonton and Te-Ata, who with the red man's heart and the white man's tongue, can bridge the chasm between the two races and make each intelligible to the other.

Indians first, First in time and first—thusfar—in artistry. But they are not the only race concerned in this historical pageant. There are the Spanish, still proud of their lineage, still boasting "the blood of conquerors." There are the Mexicans, not yet quite weaned from Old Mexico. These must have increasing representations in a fiesta that means—or should mean—far more to them than to any "Americano." Though

Santa Fe, like everything else, must change, yet its streets, its landmarks, the nomenclature of its state will remain Spanish, and perpetuate through history and tradition a story fundamentally a blend of Indian and Spanish. Spanish songs, Spanish dances, and the drama of an intensely dramatic people must be made to play their part in the Fiesta program (One missed the little Spanish play this year). But, unless this is to be merely a fiesta for "home-folks," the performers must submit to training; not for a few rehearsals only, but the year 'round. If they like the players of Oberammergau, invite the world, they must give the world the best that is in them. There must be pride in fine workmanship. "Home-folks" may applaud a crude performance, but not the world. Such unselfish devotion as that of the leader of the Trovadores deserves an enthusiastic following.

This may seem harsh criticism, but it is not meant unkindly. The writer is an outsider to be sure—an outsider, yet a lover of Santa Fe, who for twelve years has made frequent pilgrimages to this "spiritual center of the United States," and values Spanish-American achievement; an outsider for whom the history of the Western Hemisphere first became vivid through summering in Santa Fe, thanks to the School of American Research. As such, she can say what the

Santa Féan cannot. And as such, she has opportunity to hear perhaps what the Santa Féan hears not. The love of things Spanish seems to have fallen asleep in Santa Fe, Love of the fine Spanish things, not of the tawdry; the tawdry will live anywhere, anytime. In Southern California we hear there is a Spanish renaissance. There will be in Santa Fe someday. Then those of Spanish blood will be glad to give the best that is in them to the adequate presentation of the poetry and romance of Spanish-American, the heritage that has produced a Rafaelo Diaz.

The Fiesta was never better, making reasonable allowance for the general newness of the theater. The pageantry benefited greatly by the greater range and naturalness of its setting. Horsemen galloped in and out unimpeded; a cave was a cave, and a trail was a trail. The Indians were on their native heath, not absurdly perched on a platform. And the extraordinary musical numbers lost nothing by transference from the tree-filled Plaza of other years to open ground. The "Bowl" preserved the resonance of tone; both singers and audience were delighted.

Enough cannot be said in praise of this part of the Fiesta. Rarely is so much talent assembled for such an occasion. Not only were Tsianina, Oskenonton, and Allan Grubb at their best; but to this trio, justly so esteemed in Santa Fe and so

essential to the success of the Fiesta, were added Charles Wakefield Cadman, composer of "Shanewis" and "The Sunset Trail," and Rafaelo Diaz, famous tenor of the Metropolitan Opera Company. Cadman's personality at the piano added much to the enthusiastic reception of his operas. Diaz came as a Spanish-American interested in the traditions of Santa Fe, but also as one of the cast that have recently won laurels in the presentation of "Shanewis" in the Los Angeles Bowl. The fact that he is a celebrity was a matter of secondary moment to the Fiesta management and to himself. And the applause he called forth was a spontaneous tribute, not to his titles, but to his voice and his unspoiled self. Still another singer new to Fiesta programs was Lewis Meehan, whose truly exquisite tenor charms thousands by radio.

A closing word of thanks to the chorus in "The Sunset Trail," which acted and sang better than last year, and bore itself with real Indian dignity when fate in the form of rain cut short its career.

Laurels for the Fiesta of 1926! But the inevitable "but"—please, honorable management, build a hood to screen the camera-men. Their maneuvers destroy all realism for both audience and performers.

MRS. LYDIA J. TROWBRIDGE



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PAUL A. F. WALTER, EDITOR.

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## MUSIC AND LITERATURE

*Down the Santa Fe Trail and into Mexico  
The Diary of Susan Shelby Magoffin 1846-1847  
Edited by Stella M. Drumm, Librarian, Missouri  
Historical Society New Haven Yale University  
Press 1926.*

The reprinting in 1916 of Thomas James' Three Years among the Indians and Mexicans, under the editorship of Walter B. Douglas, and the publication of the Papers of James J. Webb, Santa Fe Merchant, by Ralph P. Bieber, in *Washington University Studies* in 1924, added much

to the knowledge of the later history of Santa Fe and of early half of the "American" history of the Santa Fe trade. The most recent contribution to the subject is the enticingly interesting Diary of Susan Shelby Magoffin, extending from June 1846, when she started from Independence as a bride of eighteen years with her husband, Samuel Magoffin, the pioneer trader, until they left Mier for Camargo, Mexico, in September of the following year. Notwithstanding serious illness during a considerable part of the long journey, the rigors of storm and climate and the frightful roads, the inhospitality of much of the country traversed, with lack of food and water, the danger from Indian ambush and from Mexican attack during a period of war, there were comparatively few days on which the brave little Kentucky woman did not enter her impressions and observations in her own naïve way.

Life at Bent's Fort, and the fort itself, where twelve days were spent, are described in more or less detail. The five days' journey over the Raton was an experience indeed. As they made their tortuous way, "Worse and worse the road! They are even taking the mules from the carriages this P. M. and a half dozen men by bodily exertions are pulling them down the hills. And it takes a dozen men to steady a wagon with all its wheels locked - and for one who is some dis-

tance off to hear the crash it makes over the stones, is truly alarming. Till I rode ahead and understood the business, I supposed that every wagon had fallen over a precipice. We came to camp about half an hour after dusk, having accomplished the great travel of *six or eight hundred yards during the day.*"

On August 29 Mrs. Magoffin visited the ruins of Pecos with her husband, who pointed out to her "the door of a room in which he had once slept all night in some of his trips across the plains, and while some of the inhabitants still remained." But now the church alone stood, with its beams "carved in hieroglyphical figures, as is also the great door, altar and indeed all the little woodwork about it."

The sojourn in Santa Fe immediately followed its capture by Kearny. The Magoffin house was "situated under the shadow of *la inglesia* (sic), and quite a nice little place it is," the diarist writes, with considerable detail respecting its size and equipment. Here the Magoffins held court during their month's stay, being visited by James W. Magoffin (Samuel's brother and partner, who bore a letter from Secretary Marcy commending him to Kearny as one who would prove a valuable emissary in the American cause, a fact which resulted in his later arrest in Mexico and almost in his execution as a spy), as well

as, indeed, by practically all the Americans in the capital at that time - General Kearny, Dr. Henry Connelly and his partner Edward J. Glasgow, Lucius Thruston whom Kearny appointed a prefect, Dr. P. A. Masure, Solomon Houck, Robert Spears of Doniphan's command; Capt. A. R. Johnson and Lieuts. W. H. Warner and T. C. Hammond, who were killed in service in California, Capt. Henry S. Turner and David Waldo; Mrs. Eugene Leitensdorfer and her sister.

Mrs. Magoffin attended a *baile*, of course, which she designates a "menagerie," obviously on account of its rather motley gathering, which included the notorious Gertrudes Barcelo, or "Dona Tula" (Tules), the principal monte-bank keeper in Santa Fe; Colonel Doniphan; the Señor Bicario, "there to grace the gray halls with his priestly robes;" Capt. Benjamin D. Moore of the Dragoons; "a dark-eyed Señora with a human footstool: in other words with her servant under her feet." The observations made on this occasion and subsequently at a dinner given by the Leitensdorfers were such as only a woman could have made and therefore give a glimpse of the social life of Santa Fe not otherwise available. At this dinner General Kearny offered the toast, "The United States and Mexico - they are now united, may no one ever think of separating," which was translated into Spanish by Antoiñe

Robidoux. A visit was made to Fort Marcy, then in process of construction under Lieut. J. F. Gilmer, which promised when finished to be "a stronghold as well as a prettily improved spot." Mrs. Magoffin was not enthusiastic in her praise of the "Gloriatta" on the west side of the city, commenced by Gen. Pedro García Conde, for in her judgment it needed "a Yankee's ingenuity and Kentuckian's taste" to make it a beautiful place.

A ball given at the Palace in honor of Kearny and his corps by the newly appointed officials and citizen merchants was doubtless a gala affair, but not so large or select as on some occasions by reason of the recent death of an old gentleman, "a relation of half the city." One of the managers of the ball was William T. Smith, clerk for John Scolly, trader. Kearny's army departed the following day (September 25) on its memorable campaign to the coast, and on October 7 the Magoffin party began its long journey of eleven months down the Rio Grande and into Mexico, a journey fraught with hardship and often attended with grave dangers.

In her Introduction the editor presents a summary account of the Magoffin and Shelby families, both prominent in Kentucky history, with special reference, of course, to the author of the fascinating diary. The editor incorporates also



various notes, chiefly of a biographical character, together with a list of works and an index. One would wish that more had been said by way of explanation of the topographic and other features of the route traversed, and that the ridiculous reference to the association of Pecos with the Aztecs (page 99), a "tradition" exploded nearly half a century ago, had been omitted.

F. W. HODGE

### SPANISH FOLK SONGS OF NEW MEXICO

Twenty-three Spanish songs known and sung in New Mexico, one of the states of the American union, are gathered and set forth in one bundle under the title, "Spanish Folk Songs of New Mexico." (Seymour). Mary Van Stone is the author of the book; she collected the songs, obtained translations of the verses, wrote the Spanish and American texts in parallel, and wrote musical notations of the songs; this is authorship and requires the binocular viewpoints of scientist and artist. Mrs. Van Stone accomplishes the double feat of increasing the sum of human knowledge and at the same time giving a good show.

Alice Corbin writes the preface, which is pleasant, rambling, historical, retrospective, prospective, allusive, elusive and which smells of

New Mexico as if the writer had lived there ten years, which she has, and a thousand more, which she also has in imagination. We have one criticism, one fault and one only, one lapse and no more, to point out in connection with this preface. It should have begun and ended with quoting the Mexican folk song saying, "In Mexico nobody knows how to sing—and everybody sings." We remember Alice Corbin quoting this for a party that included Willie Henderson, Witter Bynner, Gus Bauman, Margaret Larkin, the mayor of Santa Fe, and three or four two-gun men whose names were spoken under the breath as though adobe walls have ears. Also Mrs. Van Stone was present.

Well, this is where we tell readers here is a book worth having. "Tis an honest song book, this. It gives us "Cancion de Luna" (Song of the Moon) which is sentimental, and "Cuchara-cha" (The Cockroach), which starts:

Something makes me now to laugh,  
Pancho Villa takes his shirt off,  
See the Carranzistas coming.  
Because old Pancho shakes the dirt off.

So, you see there is history to be learned. The tune is a jig. Instead of jazzing history the Mexicans jig it. At first look, the title "To Quiero Proque Te Quiero" may not seem important. But it translates, "I Love You Because I

Love You." Some date back only to Pancho Villa's time while others are of old-world origin. Alice Corbin, author of "Red Earth" and a familiar of Spanish literature, writes, "Some of these songs preserve the earmarks of fifteenth century versification, indicating that their originals belonged to the golden age of Spain, and were probably brought to this country by the Franciscans at the time of the Conquest."

CARL SANDBURG.

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## MUSEUM EVENTS

### TOUR BY DR. AND MRS. E. L. HEWETT

Dr. and Mrs. Edgar L. Hewett of the School of American Research in Santa Fe sailed on the 8th of September to attend the biennial session of the International Congress of Americanists in Rome, where Dr. Hewett presented a paper on "The Revival of Ancient American Arts," in which the restoration of the ancient culture of the Pueblos of the southwest that has been going on for the past twenty years under the guidance of the School of American Research in Santa Fe, is discussed. Concerning this restoration of a declining culture one of the leading philosophers and anthropologists of the world has recently said "This effort on the part of the School of

American Research is the one outstanding thing that has been done in America for the Indian race, and the results as now seen in the home life, dress, arts, ceremonies, and bearing of the Indians is conspicuous to every observer." This result has been accomplished through a persistent effort with the Indians to bring back their fine old arts such as pottery making, weaving, embroidery, ceremonies, etc., to their ancient perfection. Much of this has been accomplished through the annual Fiesta of Santa Fe and the Southwest Indian Fair.

Dr. Hewett attends the International Congress in Rome as the official representative of the Archaeological Institute of America and of the Carnegie Institution of Washington. He carries with him the invitation of the Mayor and City Council, the Chamber of Commerce, and the School of Research to hold the 1928 session of the Congress in Santa Fe.

After the close of the Congress Dr. Hewett will continue for three months in North Africa the studies on ancient desert civilizations that he has been pursuing for the last twenty years in desert areas of the world such as Arabia, Mesopotamia, and the American Southwest. The special work in North Africa will be a study of the remains of the cultures of the northern part of the Sahara Desert and southern Tripoli, Tun-

isia, Algeria and Morocco from paeolithic to Roman times, with visits to the historic ruin cities of Cyrene, Carthage, Utica, Timgad, etc.

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## ANTHROPOLOGY

### OTHER PEOPLE'S PROBLEMS

At the closing meeting of the International Conference of Christian Missions in Africa at Le Zoute certain resolutions were passed. One affirmed that an absolutely secure land tenure was essential for peace and good will of the native communities. It urged that lands to which natives had rights should be clearly delimited and protected by title deeds, and that natives should have sufficient land for cultivation and stock-breeding. With reference to industrial enterprises which might prejudice the healthy growth of native communities and threaten the disintegration of native society, it was affirmed that Christian, humanitarian, and economic considerations all demanded that there should be careful inquiry by competent authorities as to their effect.

While educational policy rested with the Governments the conference urged the establishment of educational advisory boards representing Gov-



ernment, the missionaries, the natives, and the commercial community. Higher education should be left to the Governments. The Government should see that elementary education reached all native children. Primary education should be in the vernacular, and European languages only introduced in the higher classes. The conference recommended more attention to women's education and the creation of an International Missionary Council. The authorship of books by Africans should be encouraged.

The special committee on the American negroes and Africa reported that provided the American negro could pass the same test as Europeans he should be encouraged in evangelization and education work in Africa. Times, London, Sept. 21, 1926.

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## MUSEUMS AND GALLERIES

### HEYE FOUNDATION

The Museum of the American Indian, Heye Foundation, has made public plans for the expansion of its museum property owing to the enormous increase of its collections and the inadequacy of the present headquarters, at Broadway and 155th Street, properly to house them. The expansion program will include eventual oc-

cupation of an entire six-acre tract at Eastern Boulevard and Middletown Road, the Bronx. The property was given to the foundation several years ago by Archer M. Huntington, art collector and museum patron. The announcement was made in connection with that of the completion of the new museum annex, which will be ready for occupancy at the Bronx site on October 1. The building itself is of three stories, entirely fireproof, and will be used primarily as a clearing house for the hundreds of thousands of specimens now overflowing the vaults and show rooms of the museum on Broadway. The latter will continue for the present to serve as the parent institution.—New York Herald Tribune

#### KIT CARSON LODGED THERE

To preserve to posterity the last tavern on the Santa Fe Trail, the State of Missouri has purchased the old tavern at Arrow Rock, Mo., which was built a hundred years ago by Judge Joseph Huston. The Daughters of the American Revolution have filled it with relics of the early days and have been named custodians. There is a four post, canopy bed, in which George Washington once slept. Daniel Boome visited the tavern and a violin once owned by him is among the relics exhibited. Kit Carson and Washington Irving lodged at the old tavern and it was

a stopping place for hundreds of westbound travelers over the Santa Fe Trail. It is to be completely restored and will be an assembling place for all patriotic organizations of Missouri.

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## GIFTS AND BEQUESTS

### BRACELET OF GOLD FILIGREE

The School of American Research and the Museum became the recipients of an exquisite example of Mexican handicraft in the form of a heavy gold filigree bracelet studded with enameled decorations of superb workmanship. The gift came from Mrs. Gustav Billing of Cincinnati, who made the trip to Santa Fe for the special purpose of bringing the bracelet to the Museum. Mrs. Billing had been a resident of Socorro, N. M., in the early Eighties, where her husband built the first smelter. Mrs. Billing was accompanied to Santa Fe by her daughter and son-in-law, Mr. and Mrs. Howard E. Wurlitzer of Cincinnati, Mr. Wurlitzer being president of the Rudolf Wurlitzer Co., noted manufacturers of musical instruments.

The bracelet, which is a marvel of Mexican handiwork, is of pure gold filigree. It was made in the City of Mexico about the year 1804 and many months of painstaking labor were bestowed upon it. Massive and of unusual but artistic shape, the material of reddish gold, fashioned in an intricate lace-work of vines and tendrils of delicate filigree elaborately chased and studded with branching sprays, the bracelet was exhibited at the Colorado Centennial celebration at Denver in 1876. The whole surface of the bracelet is studded with different sized burnished gold berries to the number of 5400. Across the crest of the center piece of the bracelet flies a macaw with head gleaming in green and blue enamel. The wings and back are tinted dove color and pale russet, by some process now a lost art. On each side are two brilliantly enameled iguanas with lustrous eyes, each eye being a gem. Everywhere are jewels fashioned into insects and flowers scattered among the golden vinery that bears fruits of turquoise, amethyst and other precious and semi-precious gems.

At the Tertio-Millennial exposition in Santa Fe in 1883, the bracelet was much admired by throngs. It was then the property of the late Charles Thayer, from whom it was purchased by

Mr. and Mrs. Billing who had already admired it at the Colorado Centennial.

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## MUSEUM EVENTS

### OCTOBER EXHIBITS

John Sloan, before leaving for his New York studio on October 15, gave Santa Feans and their visitors the pleasure of viewing the paintings, the result of this summer's work in Santa Fe. Ten canvasses were hung in the Keresan gallery and to them was added a fine portrait of Sloan by a fellow-artist, Will Schuster, who to his genius and the inspiration of Sloan, owes high standing among Santa Fe artists. Sloan's sly humor does not obscure sincere and splendid workmanship. In his landscapes, harmonies of color in low key, make beautiful his faithfulness to structure and mass. In such superb painting as that entitled "Little Ranch House," Sloan's art measures up to the magnificent distances, the tremendous natural formations in which the simple adobe house is held as a toy in the hands of a giant. "Santa Cruz Valley," "Canyon Hill," "Peak," are charming records of New Mexico



scenes and moods, while "Threshing," "Grotesque," "Wash Day," "Saving Triangle," "Bathers" are transcripts of episodes interpreted through the eyes of a keen observer, a natural-born wit and a great artist. In striking contrast, were the three score or so of drawings, etchings and sketches of Blanding Sloan which also delighted October visitors to the Art Galleries. Most of them were fleeting glimpses of the Southwest, Indian dances, sketches for stage settings and for illustrations. The etchings were more sombre and all that one expects to discover in an etching. Twenty water colors by the late Carl Eytel, rather formal, told of his visits to Oraibi, Laguna, Acoma. Several of these found buyers. Among other notable pictures of the month were four portraits and a landscape by Gerald Cassidy, at present in Paris; three landscapes by Fremont Ellis who is invading new territory, exchanging the forest and peaks for barren mesas and sand dunes as his themes; two lovely landscapes with figures by Bert Phillips; a cool Provincetown boat scene by J. Charles Berninghaus and a fine landscape by his father, O. E. Berninghaus; a rather cold protrait of Witter Bynner by Michael Baxte who paints in studied cubistic form; paintings by Lon Megar-

gee, Victor Higgins, J. H. Sharp, E. L. Berninghaus and Carl Redin remaining from the Fiesta exhibit.

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## IN THE FIELD

### RECONNAISSANCE IN THE SANDIAS

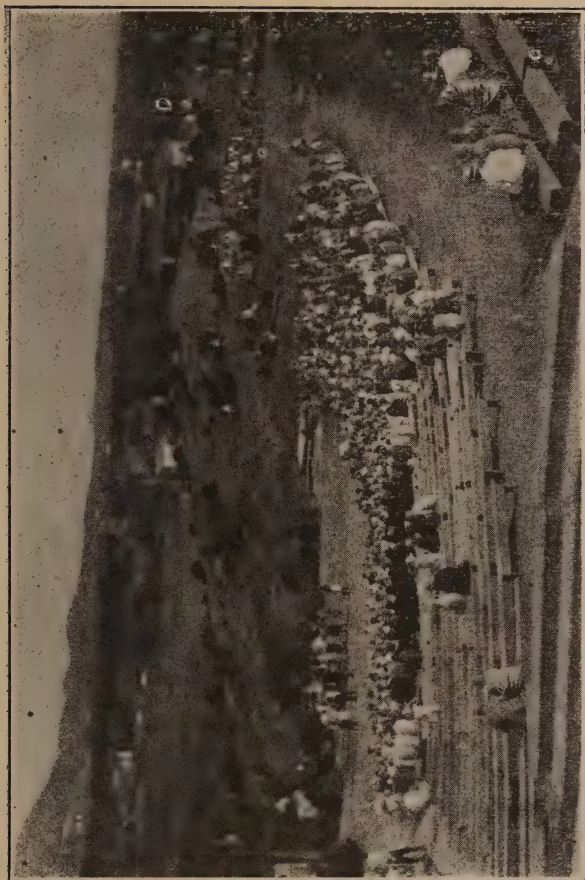
A trip to locate definitely prehistoric sites reported in the foothills of the Sandias was made by members of the Museum staff including Associate Director Paul A. F. Walter, Assistant Director Lansing Bloom, Curator Kenneth M. Chapman and Dr. H. P. Mera. The route was over the state highway via San Marcos where a collection of shards was made, Cerrillos, Madrid, Golden, San Pedro and San Antonito, then doubling back over the new "Rim Drive to the crest of the Sandias and then down by way af Placitas, Tejon, Hagan, Domingo and La Bajada. Our impression of the trip was that in pre-Spanish days there was a considerable population occupying contemporaneously sites close to each other in the entire region of the Sandia foothills. The two sites at Pedro Viejo were examined, one, the older and larger yielding black and white

pottery shards of early horizons, while the smaller and more recent was evidently built and occupied in historic times. From it were obtained two copper slugs taken from what appeared to be old smelters. At Las Placitas, an interesting ruin was examined on the Seligman ranch. It was evidently occupied in modern times. On the road to Tejon, there were several lesser sites, one apparently quite ancient, while the most recent had shards of Santa Ana and Zia types. At Piedro Viejo, shards of what seemed to be Little Colorado ware were picked up. If further analysis should confirm this, it might be construed as evidence that the Little Colorado pueblos were contemporaneous with San Piedro Viejo. While Nelson has done considerable work on this site and on the ruins of the Galisteo drainage as well as at San Marcos, the trip made it evident that many years of field work still remain to be done on a scale and with a care equivalent to Dr. Kidder's work at Pecos before the last word has been said on the Pueblo occupation of the Tiwa and Piro worlds.

#### WORK AT GRAN QUIVERA

Odd S. Halseth and Sam Huddelson of the Museum staff during September continued the work of last year at Tabira. Trenches were run

into the debris and refuse heaps of the pueblo and seemed to confirm the impression gained during last year's excavations, that the occupation of Tabira was for much longer period than had been surmised. In another kiva a fire place was cleaned out. Additional evidence of older walls beneath the walls of the pueblo of historic times was noted. Reconnaissance trips to the Chupadera Mesa produced evidence of much more extended occupation than had been deemed possible because of the present barrenness of the region. House remains and abundance of pottery shards, practically all of early black and white provenance, were collected. Preliminary work was done at Tabira for the establishment of a local museum in the convento of the large mission church. The museum will be in charge of the local custodian of the National Monument which covers half the site, the other half being the property of the Museum and School.



CROWDS GATHERING IN FIESTA THEATER





Navajo Sand Painting at Indian Fair, Santa Fe, August 4 to 7, 1926

# El Palacio

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INDIAN TOP OF EL MORRO NATIONAL MONUMENT



PHOTO BY VOGT

A CONCRETE DAM IN "EL RINCON COMO UNA NARANJA" AS DE VARGAS REFERRED TO HISTORIC CAVE HAS BEEN BUILT THUS FURNISHING A RESERVOIR OF CLEAN WATER FOR VISITORS AT EL MORRO

## FIELDWORK AT GRAN QUIVIRA. 1926

Because of the heavy demands made upon the museum staff by the Fiesta and Indian Fair, the season's work at Gran Quivira was delayed about three weeks and brought the field expedition in camp just as the local farmers started their bean harvest. This fact, or, rather, the fact that this was the first year the Gran Quivira farmers had a crop to harvest since the institution began excavations of the ruins, caused some inconvenience in getting labor, but the main project of the season was carried as far as time and money allowed.

Camp was established on September 7, and work was begun the next day and continued till September 21.

In co-operation with the Department of Interior the Museum is planning to establish a local field-museum in one of the rooms of the old monastery and for this purpose has been chosen the long room immediately south of the mission proper. After this room had been excavated, it was found that much of the outside walls was so weak at the foundation that it would be necessary to tear them down and re-lay the rocks in concrete. Vigas for the roof and frames for the

doors and windows had to be cut and made and properly seasoned and as this work required more time, money, and expert help than were available, it was postponed until next season and the time was devoted to cleaning out the museum-room and further excavation of the southside of the main plaza in front of the mission. Arrangements were also made to have all of the material needed for final construction on the ground for next year's work. Vigas have to be hauled from the forest reserve in the Gallinas Mountains, about 25 miles away .

Aside from the work on the mission ruins, which is financed by an annual government appropriation, some exploration work was carried on with museum funds. This work was confined to some trenching for undisturbed refuse piles and investigation of ruins reported on the Chupadero Mesa, about 14 miles southwest of the Gran Quivira ruins.

For this work three Indians were brought from the Pueblo of Zia. In the first two trenches, on the north and the west sides of the mission, old walls were struck at the depth of 18 inches. No stratified refuse appeared, so the south side of the Pueblo ruins, near the mission, was dug into. A trench running east and west about 15 feet, with another trench running into it from the south slope, revealed a deposit of loose rocks



with an occasional pot-herd clear to the bed-rock, 5 feet below the surface, but no ashes or other house-hold refuse to mark occupational strata. The next trench was sunk into the north side of the main building of the old Pueblo and here well stratified deposits were found causing hopes to run high for the finding of a key to the sequence of Gran Quivira occupations, until the workmen struck the fireplace of an old abandoned kiva about 4 feet below the surface, marking the place as filled in with material from, probably, the last occupation.

The fireplace was found on the last work-day and the kiva was not cleared out, but next season's work will show how it compares in type and size with the other kivas already excavated.

The farmers around Gran Quivira have long told of a place on the Chupadero Mesa which they describe as "The Indian Burial Ground," because of the many rocks standing out of the ground like tomb-stones. During a reconnaissance trip to this region thousands of these stones were found to mark the foundations of small community buildings of from two to five and more rooms, extending over an area of several acres, the rooms being from twenty square feet to over a hundred square feet in dimensions. No signs were found of adobe bricks, but the ground around the stones was of an adobe nature, so it

might be possible the walls were built of puddled adobe which has all been washed away.

Excavation of similiar ruins further to the north, near the Montezuma Spring, has revealed flag-stoned floors a few feet under the present surface with burials under the floor. The place investigated this year was, due to the lack of any known name, called Pueblo Viejo and as the place was very inaccessible for an automobile, no tools were brought for digging. A good collection of surface sherds was secured, however, and proved to consist of less than one percent of any other ware but Black-on-White. This sherd collection, as well as the Gran Quivira material, has not been worked over in the laboratory yet, so a final report must await the time that can be spared from routine work.

ODD S. HALSETH,

Associate in Ethnology.

Santa Fe, October, 1926.

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## DERIC IN MESA VERDE

"The American people possess an irreplaceable heritage in their national parks," says Dr. Hubert Work, Secretary of the Interior, in a little booklet entitled, "Then and Now," the same be-

ing a review of his department during the three years that he has been in control. Continuing the secretary says of the national parks: "They are super-universities in which nature is the supreme teacher. Protected from private and commercial exploitation by Federal statute, they are the only remaining areas of large and scenic extent in Continental United States untouched and unmarred by the hand of man."

"Superuniversities!"

"Nature the supreme teacher!"

Dr. Work seems to have coined a new word and given expression to a new thought. Just how correctly he has sized the situation and interpreted the real mission of the national parks is exemplified in a remarkable little book entitled, "Deric in Mesa Verde," which has but recently come from the press of G. P. Putnam's Sons. The book, which is one of a boys' series written by boys for boys, a companion to "David Goes Voyaging," issued some time ago and "David Goes to Greeland," which is to be published in November, was written by Deric Nusbaum, the 12-year-old son of Mr. and Mrs. Jesse L. Nusbaum of Mesa Verde National Park. Mr. Nusbaum, is the superintendent of the park and is also an archaeologist of note. The boy's mother, Aileen Nusbaum, is the unusual woman whom Congress recently honored by appropri-

ating a fund to build a hospital on the mesa to be designated as "The Aileen Nusbaum Hospital" in recognition of her unselfish service among the Indians to whom she ministered winter and summer when they were sick.

#### STEPHEN MATHER'S FOREWORD

In a foreword contributed by the director of national parks himself, Stephen T. Mather, special attention is called to Deric Nusbaum's achievement as a boy author as demonstrating the value of being brought up in a home within a park, one of those "superuniversities," as Secretary Work terms it. "I do not believe," says Mr. Mather, "that anything that has previously been published so clearly demonstrates the exceptional educational facilities of the national parks as does this little volume, 'Deric in Mesa Verde,' showing as it does the effect that living in a national park and, unconsciously at first, absorbing its wonders, has had on the boy. For the past six years—perhaps the most formative period of his life—Deric has lived in the park and has been steeped in the spirit of service to others that is such an outstanding characteristic of park administration. Gradually as he became old enough to explore for himself the interesting cliff-dweller ruins, he began to feel the haunting memories of the past that hang over these dwellings of a long-vanished

race. The Indians of a neighboring reservation sensing these memories, always declared the ruins haunted by a race of Little People who must not be disturbed, and carefully avoided them. But Deric, with the love of exploring and adventure that is the birthright of every normal American boy, wanted to know more about the ruins, the people that once inhabited them, and their habits of life. 'Deric in Mesa Verde' is the result of his own explorations and studies.

"Surely this book, telling in his own language of the adventures of a 12-year-old boy in a land filled with the romance and mystery of the past, will make a big appeal to the 12-year-old boys and girls too, throughout our country.

"As director of the National Park Service, which administers Mesa Verde and the other national parks, I am very proud both of the park whose beauty and relics of the past served as the inspiration for this book, and of the little boy who was so sensitive to these influences that he was moved to put his thoughts about them on paper. I have read the book with real pleasure, and I know that others will do the same."

Undoubtedly American boys and girls will read "Deric in Mesa Verde" with just as much zest as they ever displayed when poring over Alger or Henty or when reading "Robinson Crusoe" or "Swiss Family Robinson." The book poss-



esses fine educational value to the youth of America for it stimulates interest in American antiquities and conveys a real picture of Mesa Verde, "The Great Green Table" of southwestern Mesa Verde, and its remarkable and intensely interesting cliff dweller ruins, the largest in extent that have yet engaged the attention of scientists in this country. Aided by accurate information gathered through association with his father and mother, the park employes and the Indians into several of whose tribes he has been adopted. Deric describes the kivas and various other features of the cliff dweller villages and explains their purposes and significance. One cannot read "Deric" without coming to know the park quite well.

Some idea of the unusual opportunity that has been Deric's can be gained from the following paragraph from the first chapter:

"Best of all, after the season closes, Dad has time to take me to some of the unexcavated ruins and we do some exploring. As I am planning to be an archaeologist, this interests me very much. It beats 'Treasure Island.' You never know what you are going to dig up. It certainly is fun to find out what the Indians that lived here a thousand years ago used and wore and how they lived."

The lad also displays splendid knowledge of

the wild life of the park and a sympathetic interest in its preservation. He shares his knowledge and interest with the reader. The book is profusely illustrated with pictures of cliff dweller ruins and scenes showing a boy's exploits. It's a fine book for a Boy Scout to read and, by the way, Deric is a Scout.

#### ENTERS HIGH SCHOOL AT SANTA FE

In a letter to the Out o'Door editor of the Record, Mrs. Nusbaum, the boy's mother, says that Deric has gone from Mesa Verde to Santa Fe, in New Mexico, where the lad will spend the winter with his grandmother while attending high school. He is in the second year and is taking special lessons in Spanish. The boy writes his mother that he has located several ruins about ten miles out of Santa Fe and intends to excavate one. It is located on private land and he has obtained the permission of the owner to do so. He is quite wrapped up in the archaeology and has made a wonderful beginning toward a career. —Fresno Record.

## INSCRIPTION ROCK

Evon Z. Vogt, the Custodian of Inscription Rock and National Monument also known as "El Morro," is making interesting experiments in coating the surface of the great rock upon which there are so many historical inscriptions, with a protective compound that it is hoped will preserve these inscriptions for centuries to come. Vandals have done some damage to the inscriptions and a number of tourists have scratched their names on the rock surface.

Dr. Charles F. Lummis, who came to Santa Fe to attend the annual Fiesta again visited Inscription Rock during September and made the following entry upon the visitors' register:

"Nowhere else does geology open to the layman so obvious, so dramatic, so spectacular a page as in that region which I christened, 40 years ago, by the name it bears today-Inscription Rock. There is no other such cross-section of earth-building sequences as in the Grand Cañon; nor is there elsewhere on earth such an exposition of the earth-carving forces as the unique Mesa Country of northwestern New Mexico, with its vast waves of red or fawn or grey Navajo Sandstone breaking off in sheer lofty cliffs; its lofty table-topped Islands of the Air which are

left in valley to witness to the far day when no valley were, but one vast upland of triassic sandstone; its monumental erosion, prophesied by its jointing in an ancient uplift, sketched by frosts, ardent suns, turned, carved, chiseled, sandpapered by flood and rain and wind. The world has many famous freaks and wonders of erosion; but it has nothing else to compare with this great area of water and wind erosion of the Navajo Sandstone.

"I believe there is no question that the two most interesting Rocks in the the world —counting their picturesque, intricate, and fanastic erosion and their historic associations—are in this formation, Acoma, The Sky City, a pueblo still living as Coronado found it in 1540, east of the Zuñi Mountains or Continental Divide (whose up-humping broke the great sand stone blanket) : on the west El Morro, La Mesa Escrita, Inscription Rock, the "Stone Autograph Album." So far as I can learn, no other cliff on earth records so much—or a tithe so much—of Romance, Adventure, Heroism. Certainly all the other rocks in America do not, all together, hold so much of American History. Oñate here carved his entry with his dagger two years before an English speaking person had built a hut anywhere in the New World, 15 years before Plymouth Rock.

"I first visited El Morro in 1885; again in

1886, 1888, and 1890. I photographed all the inscriptions I could then find—at this present visit I see several others since discovered. Probably the first popular account was my series *Strange Corners of our Country* published in *St. Nicholas* in 1891-92, and in book form under the same title in 1892. That book is now included (rewritten) with the equivalent of two volumes more, in my book (1895) *Mesa, Cañon, and Pueblo*. I hope sometime there will be an adequate book about Inscription Rock—it is sufficient for a worthy book by itself. It needs no vanity to hold that mine is the only competent account thus far; but this heroic old monument at once of Nature's Whim and of Man's Daring, is worthy of a chronicle not only expert but complete.

"And I am profoundly gratified to find that El Morro, now a National Monument, is being safeguarded so that some day the competent historian and paleographer may read its ultimate secrets. Thoughtful people, the world over, are debtors to Mr. Vogt for his protective care of this great historical heritage.

"Ramah, New Mexico, Sept. 1, 1926

Chas. F. Lummis

"Los Angeles, California."

Mr. Vogt writes as follows:

"Years before the colonial history of the eastern coast of America begins this region of the



southwest was being explored by the intrepid representatives of the king of Spain. His colorful caravans of capitans of the army, governors general, padres and soldiers were entering this region from the south via the Rio Gila and the Rio Grande after fitting out their commands at Mexico City and other capitals of Mejico viejo. Thus Coronado came to the Seven Cities of Cibola (Zuñi villages) in 1540. Others followed including Chamuscado, Espejo and Juan de Oñate.

"In traveling from Zuñi to Acoma and other pueblo towns to the east these picturesque Spaniards were wont to stop at the old camping place of El Morro where wood, water and shelter were offered by the great monolith which is still one of the most notable cliffs in the country. The head men as well as the soldiers and padres took to carving their inscriptions on the smooth inviting walls of the mesa. Many of the old escrituras tell interesting stories of their travels and the purposes of their expeditions.

"The Juan de Oñate inscription dated 1606 in which he tells of the discovery by him of the sea of the south (Gulf of California), the Inscription of Governor Manuel de Silva Nieto 1620, of De Vargas, 1692, and many others are still legible owing to their fine carving and the very sheltered places on the rock chosen by the Spaniards.

"The work of the elements, wind, rain, frost,

heat and cold is beginning to tell, however. The national park service has been planning to preserve the inscriptions for several years so that there will be no further wearing away of these valuable historical records.

"Through the help of the bureau of standards of Washington, D. C., whose experts conducted tests on samples of the sandstone sent to Washington a plan was hit upon which it is believed will save the inscriptions for posterity.

"It was found that a colorless paint made largely of paraffin if applied carefully when the stone was perfectly dry would stop any wear of the stone and it is believed would at the same time not in any way mar the surface of the rock by staining.

"During the present summer the custodian of El Morro National monument has been trying out materials on some trial inscriptions made a quarter of a mile away from the old Spanish ones.

"Five words were carefully carved as follows:

"Colorless, No. 1;

"Covering, No. 2;

"Save, No. 3;

"Old, No. 4;

"Inscriptions. No. 5.

"Each word was covered by a different commercial product so as to determine the most effective coloring. The materials being tested are

Gar Kem, Super Por Seal, Gliddens compound, Driwal and Transview.

"While several coats remain to be put on, the indications at present are that several of these materials appear to be equally colorless and it is hoped they will be permanently water repellant in their nature.

"By the end of the summer the custodian will be able to cover all the old inscriptions with the material chosen thus saving them any wear from the weather. It is likely that the older Indian pictographs of which there are many carved on the rock, may also be covered.

"The annual allotment for the up-keep of fences, gates, signs, trails, camp house, bridges and to make needed improvements is usually about \$150. This sum is wholly inadequate to pay for the work. It is hoped that congress will some day realize the importance of being a bit more generous with this national monument as well as others.

"Inscription Rock as it is often called is located about 50 miles southeast of Gallup and 11 miles beyond the irrigated village of Ramah. A trip to Inscription Rock can be nicely combined with a visit to the perpetual ice cave which is 19 miles further away and 30 miles from Grants if one enters this region from the east."

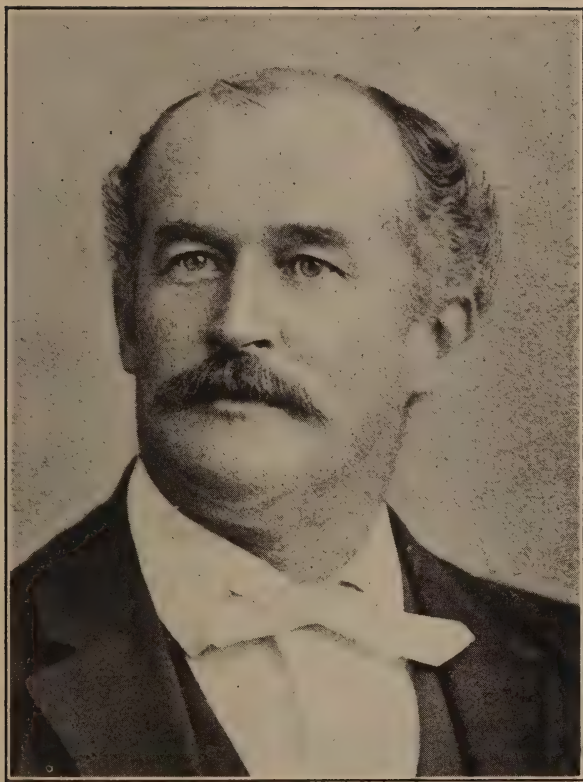
## PERSONAL MENTION

## DR. AND MRS. HEWETT IN AFRICA

After attending the Congress of Americanists at Rome, Florence and Genoa, Dr. and Mrs. Hewett sailed for Spain. They reached Gibraltar on October 25 and sailed from there to Casa Blanca, thence going to Algiers from where they started on a visit to Carthage and other archaeological sites in northern Africa and the recently discovered ruined cities in the Sahara. They expect to sail from Cherbourg for home on the United States Liner Washington on December 9. After visiting Washington, they will go to the annual meeting of the Archaeological Institute of America in Boston the last week in December returning to Santa Fe early in January.

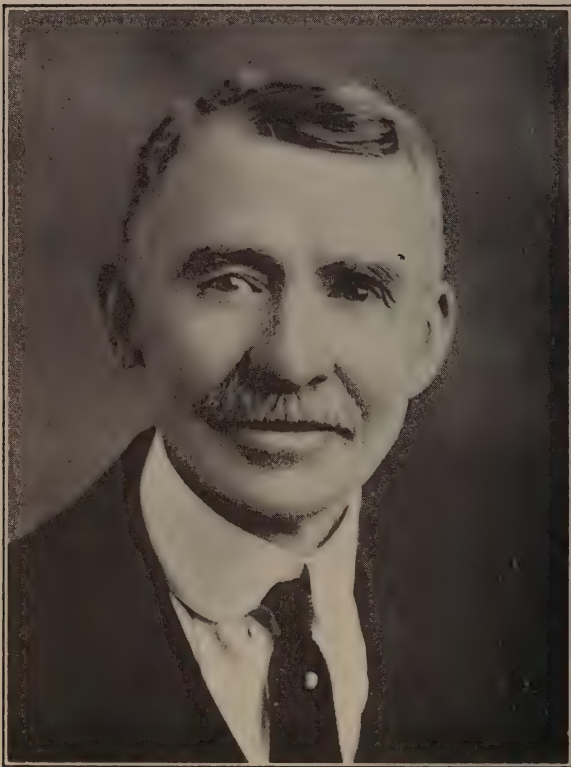
## LITERARY CELEBRITIES IN SANTA FE

Mr. and Mrs Eugene Manlove Rhodes have taken up their residence in the Tesuque Valley, occupying the house in which Mr. and Mrs. Albert W. Atwood had lived during the summer. Among other Saturday Evening Post writers recently in Santa Fe for a stay were Kenneth Roberts and Clem Yore. Miss Muriel Dyer of Los Angeles, is another writer visiting in the Tesuque Valley. Mr. and Mrs. R. V. Hardon, the latter writing under the name of Miss Claire Pomeroy, recently visited, and expect to make their home in Santa Fe next spring and summer.



The First N. M. E. A. President  
Early Photo of R. W. D. Bryan

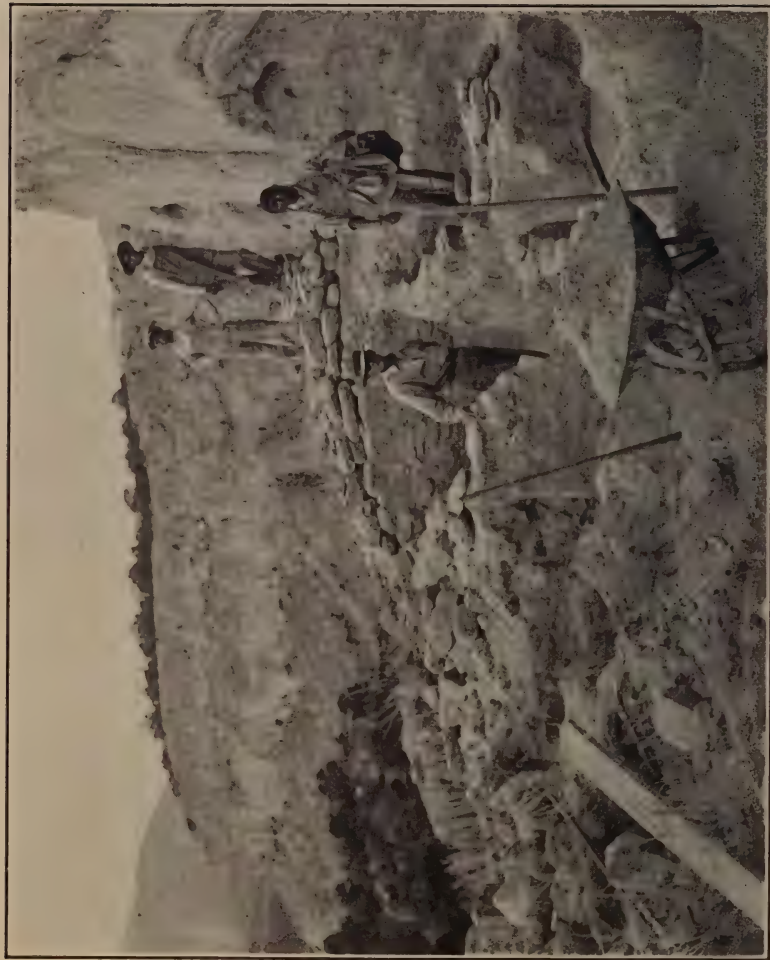




Dean C. E. Hodgin  
One of the 1886 Organizers, N. M. E. A.



Where the First N. M. E. A. Met. The First Presbyterian Church  
at Santa Fe in 1886



Excavation (1926) of Talus House at Puye

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PAUL A. F. WALTER, EDITOR.

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Institute.

Acceptance for mailing at special rate of postage provided for  
in Section 1103, Act of October 3, 1917, authorized  
July 16, 1918.

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## CHUMASH NIGHT SONG

Indian mother, pluméd mother what tale dost  
tell thy fearful child,

When he wakes in reed worked basket hearing  
cries so weirdly wild?

"Let Cormorant Night spread widening wings of  
shadow on the west,

Closing from sight red sea-weed fronds of cloud  
that tuft her nest!"

When coyotés call thro' tulé thatches beside the  
still lagoon,

What dost thou say when the beach lies dark and  
haunted hangs the moon?

"Nestled 'neath iridescence of the Cormorant's  
breast. .

Looms chalk-green sphere of a new laid egg, the  
White Gull Day would wrest."

When poles on graves in the grass hut village,  
toss and turn and sway,-

Rattling afright thy restless babe, what dost  
thou crooning say?

"Across black painted skies bright beads of Chupa  
will be spilled,

The phosphorescent egg will gleam like an olla  
pearl shell filled."

When painted canoes have not returned, and the  
oak no longer keeps. .

Thy Apa fires from dying down, while wind stirs  
the ashen heaps?

"Each singing wave will bring them home on  
spuming corralled crest,

Then only the sound of wind and sea will break  
the Cormorant's rest!"

ELEANOR SCOTT BEVERLEY

2039 Oak Avenue;

Santa Barbara, Calif.

Apa: Village.

Olla: Spherical vessel of stone.

Chupa: Good God of the Chumash.



## LIBRARIES AND ARCHIVES IN SANTA FE

Not all students of "Man in the Southwest" are aware of the wealth of material which is available in the various public and private libraries in Santa Fe. A brief statement regarding this material may therefore be of interest to the teachers in our state schools, and to students of the Southwest in general.

The Women's Board of Trade library has a total of 9,500 titles, of which approximately half are non-fiction including about 1,000 volumes of history, biography and travel. Of these, some 300 titles are New Mexicana.

The School of American Research has its library in the south gallery of the Art Museum. It comprises about 4,000 titles and its classification includes archaeology, philology, anthropology, ethnology, history, art, and general literature. The last named division is relatively small, as the library is essentially a student's library. Here also are valuable newspaper files, especially of the *Albuquerque Morning Journal* and *Santa Fe New Mexican*, and other dailies and weeklies chiefly of the Great War period. There are also 100 maps relating to New Mexico, originals and photostats, dating from the 16th century.

As to manuscript material, the School has at

the State Museum the very important "Spanish and Mexican archives" of New Mexico (1621-1846), archives from the adjutant general's office (chiefly Civil War and Indian Wars), and the records gathered by the State Historical Service (1917-1920). By reason of a congressional appropriation, the various states are to be supplied with copies of their respective territorial papers which are in the department of state at Washington. For New Mexico these will cover the period from 1846 to 1873. Photostat copies have been requested, and when received these papers will add some thousands of folios to the archive material. Later it is hoped to add similar copies for the period from 1873 to 1912 from the records of the department of the interior.

Another important manuscript collection in Santa Fe consists of the Spanish and Mexican archives which relate to land grants. These were segregated in 1854 and turned over to the U. S. surveyor general; and when his office was abolished in 1925 they were transferred to the U. S. land office. These papers are calendared in Twitchell, Spanish Archives, vol. I, and the similar archives at the Museum (1621-1821) are calendared in volume II of the same work. The Mexican archives at the Museum (1821-46) are calendared only to the fall of 1823 but they are in chronological order, and many of them have

been used by various writers, especially in "New Mexican Administration" which was published in the quarterly *Old Santa Fe* (1913-16). It might be said in passing that, with very few exceptions, all these Spanish and Mexican archives are in Spanish, but translations of quite a number of them are in the files also.

The Historical Society of New Mexico has its library in the northeast room of the old Palace of the Governors. It includes approximately 2,000 books, 1,000 pamphlets, and 200 volumes of newspapers. As the gathering of this library has been going on since the early '80s, naturally it includes many valuable New Mexicana, as well as many books relating to neighboring states and to world affairs--in other words, books which give the historic background to New Mexico history. Most of the books from the 16th to the 18th centuries are in Spanish, French and Italian, but students who do not have command of these languages will often find later editions in English of these works.

The manuscript archives of the Historical Society, besides a considerable miscellaneous collection, include the Donaciano Vigil papers, the Manuel Alvarez papers, and several minor groups. Efforts have been made recently to secure important records from Spain and Mexico, but so far with only meager results.

Of private libraries in Santa Fe, mention should be made especially of those of the Hon. B. M. Read and ex-Governor Miguel A. Otero. The former has a manuscript collection numbering some 500 folios, and among his books such items as a complete set of the Cardenas y Pacheco *Documentos Ineditos*. Governor Otero has all the papers for the time he served as governor, 1897-1906, a file of the reports of the governors since the American Occupation, and other valuable material.

It is a dream of the Museum, which may be realized in the not distant future, to have in Santa Fe a single unified library into which these various libraries may be gathered, with an adequate and properly equipped "hall of archives" where the manuscript collections may be brought together, and to which may be transferred important archives of the various state departments, at least up to the time of statehood. Nearly three-fourths of the states have some such provision for a central depository, but New Mexico as yet stands with the minority in this matter. With an increasing number of students coming to Santa Fe from widely separated points for material, the need for such a unified library is becoming increasingly urgent; and to teachers and students of the social sciences within the state

the advantages of such a development are readily apparent.

No reference is made to the State's Law Library with its thousands of volumes and several school and college libraries, nor the ecclesiastical library in the archi-episcopal residence, but sufficient has been stated, however, to indicate the rich material which is to be found in Santa Fe, and the difficulties arising from scattered location is partly obviated by a comprehensive card-index on which the State Museum has made a good beginning. The Museum is one of the state educational institutions and as such, in this line among others, it is at the service of the teachers and students of the state.

LANSING B. BLOOM

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## SANTA FE AND TAOS ARTISTS

### ROLSHOVENS TO RETURN

American visitors to Florence, Italy, speak with enthusiasm of the attractiveness of the ancient villa of Mr. and Mrs. Julius Rolshoven, where they dispense hospitality and which is one of the show places of the historic city. Mr. and Mrs. Rolshoven plan to return to New York and Detroit this winter and look forward to another season in Santa Fe.



## ART EXHIBIT IN TAOS

In the Harwood studio at Taos an exhibit by artists of Taos was held from June 10th to October 9th. A total of two thousand eight hundred and forty-six visitors from every state in the Union except North Dakota, registered. Foreign visitors included travellers from Italy, Switzerland, Sweden, England, Scotland, Ireland, Canada, Mexico, Australia, Central America, Phillippine Islands, and India.

## GASPARDS RETURN

Mr. and Mrs. Leon Gaspard, of the Taos artists, who have been absent a year on travels which included Northern Africa as well as Europe, are again in New Mexico. Mr. Gaspard has purchased a piece of property in Taos, upon which he will erect his studio.

## EXHIBITS BY CASSIDY

Gerald Cassidy exhibited in the Galerie de Marsan, 6 Rue des Pyramides, Paris, October 6 to 19. The exhibit consisted of twelve lithographs of which nine were southwestern subjects, four pencil drawings of the Southwest, sixteen water colors of Europe and twelve water colors of the Southwest.

## NEW MEXICO PAINTERS IN BOSTON

"The Christian Science Monitor" reviews at length the exhibit of the "New Mexico Painters at the Montross Galleries.

It says:

"Frank G. Applegate, in his water-colors, is the coolest of these artists. Perhaps his experience as an instructor of modeling contributes the sculptural quality of his unhesitating strokes of color, which seem to seize the primitive character of the Rocks in Santa Fe Canyon or of his Navajo Indian. The dramatic essence of this mountainous country through which his "Black River" literally knifes its way, and the simple life of the New Mexican town, Mr. Applegate extracts with a curious freshness."

The paintings of Theodore Van Soelen, are mentioned as "able ones." They are "two romantic views of a red wall and a hillside in Santa Fe." Other artists mentioned or favorably commented on are E. L. Blumenschein, Josef Bakos, Eugene Higgins, and B. J. O. Nordfelt.

## NEW ART CHAIRMAN

Because of ill health, Mrs. Judson G. Osburn of Roswell, has had to relinquish the chairmanship of the Art Department of the New Mexico Federated women's clubs, in which during the

past two years she has done such notable work that she received national recognition repeatedly. During that time she routed twenty art collections to thirty communities in New Mexico. Mrs. E. G. Shannon of Las Cruces has been named chairman and with the fine example set by her predecessor will undoubtedly achieve notable results in furthering interest in art throughout the Southwest.

#### COMMISSION FOR CARL REDIN

Carl Redin of Albuquerque, who has repeatedly exhibited in the Museum galleries, has been commissioned by the Crown Prince of Sweden to paint a Southwestern landscape. Mr. Redin has just purchased a site for a studio home on Granada Heights in Albuquerque.

#### STUDIO HOMES TESUQUE VALLEY

Five miles across the Divide from Santa Fe, Theodore VanSoelen has just completed an attractive studio home in the Tesuque Valley. Mr. and Mrs. Albert Schmidt have a studio home and orchard nearby.

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### MUSEUM EVENTS

#### OCTOBER EXHIBITS

The exhibits in the art galleries during the latter part of October covered a variety of in-

terests. Outstanding perhaps were three striking portraits from the brush of Will Shuster. As in all of his work, Mr. Shuster exercised admirable restraint in eliminating non-essentials and in keeping down the tone of his color harmonies.

In the alcove opposite, together with the water colors by the late Carl Eytel, was a painting of a corn dance by Velino Shije, very formal and decorative. It is attractive, both in color and composition. The rhythm of the dance is admirably visualized. The symbolism is accurate and the execution of the theme is superb in its balance. The painting is exhibited through the courtesy of the Spanish and Indian Trading Company.

Notable among the landscapes were three new canvases by Carlos Vierra and nine by Sheldon Parsons. Mr. Vierra is virile in his delineation of New Mexico scenes and his color harmonies are pleasing indeed. Visitors always find the Parsons landscapes most attractive and the general verdict is that he, more than any other artist, captures the fleeting moments of each season.

Carl Redin has a Jemez landscape which justifies the appellation to the Jemez country, as to that of the Glorietas, of "Red Earth." Kenneth Adams has two Taos scenes and a portrait. Mrs. H. G. Hendricks exhibits eight landscapes. Frank G. Applegate shows an Indian ceremony. The

subject is treated powerfully. There are two sketches by Maurice McGrath and two charcoal drawings by Russell Natt.

Lon Megargee's big landscape, "Southern Arizona" is in striking contrast to Victor Higgins' decorative "Mountain Farms," in the same alcove; while two lovely little landscapes by Bert Phillips are equally attractive in their way. Clinton King has on exhibit a portrait and a still life. The latter especially, is a very fascinating study. O. E. Berninghaus has on exhibit three beautiful paintings that are a joy to every visitor. One is a vision of the Sacred Grove of the Taos pueblos. Another is a smaller landscape entitled "Taos Creek." The third pictures a baseball game in the glorious Taos mountain and valley. Mr. Berninghaus is very happy in using his figures to emphasize the color harmonies of his landscapes and yet keeping them subordinate.

Chas. S. Rawles exhibits what is probably the most ambitious canvas he has thus far painted. It is entitled "La Remuda" and presents a spirited roundup of horses in the Southwest. J. H. Sharp has three fine landscapes and Fred Biesel a water color. Three landscapes by Fremont Ellis seem to indicate a transition in choice of themes on the part of the artist, although he continues dramatic in his presentation of Southwestern sunlight and shadow.



George Townsend Cole has two landscapes of the Navajo country. Mrs. E. E. Cheetham has a small landscape which shows considerable advance over her previous work. Olive Rush exhibits two canvases, "The Stampede" and "County Fair," both of them pictures which would attract attention and favorable comment anywhere.

Blanche Wheelan has hung a study of a Taos Indian and Blanche Grant continues to exhibit "In a Taos Doorway," a canvas that is well knit together in composition and pleasing in color. J. Chas. Berninghaus has two paintings of rather high quality for one so young.

Among the old favorites on display are Marsden Hartley's "Santo" and John Sloan's "Koshare."

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## AMERICANIST CONGRESS

### UNITED STATES GETS NEXT SESSION

Director Edgar L. Hewett writes from Genoa, Italy, that the Congress of Americanists which convened in biennial session at Rome, was well attended and of great interest. Mussolini made the address of welcome and the Italian government extended every courtesy possible to visitors. From Rome, the Congress went to Florence where sessions were held for two days and two more days were given to sight-seeing and ceremonies

in commemoration of the seven hundredth anniversary of the death of Saint Francis. Fifty thousand people gathered for the celebration at the Duomo, while at Assisi itself there had gathered a hundred thousand pilgrims, far more than the City could house so that for four miles out visitors slept on the ground under temporary shelters. From Florence the Congress went to Genoa. Dr. Hewett was honored by being named on the committee to lay a wreath on the monument to the "Unkown Soldier" in Rome. Miss Zelia Nutall of Mexico City was the only woman delegate and together with Mrs. Hewett was given a seat on the rostrum at the side of the presiding officer. The sessions in Rome were quite formal with much military display and brilliant social events. The principal contenders for the 1928 session were the United States and Portugal, the former winning, but it is tacitly understood that the 1930 session will go to Lisbon. In the United States the opening sessions are to be held in New York and adjourned sessions in Santa Fe. From Santa Fe excursions are to be made to the cliff dwelling, the pueblos and Navajo reservation. Writes Director G. P. Stevens of the American Academy in Rome to Dr. R. V. D. Magoffin, president of the Archaeological Institute of America: "North America won out largely due to the tactful attitude of Professor Hewett."

## IT IS WRITTEN

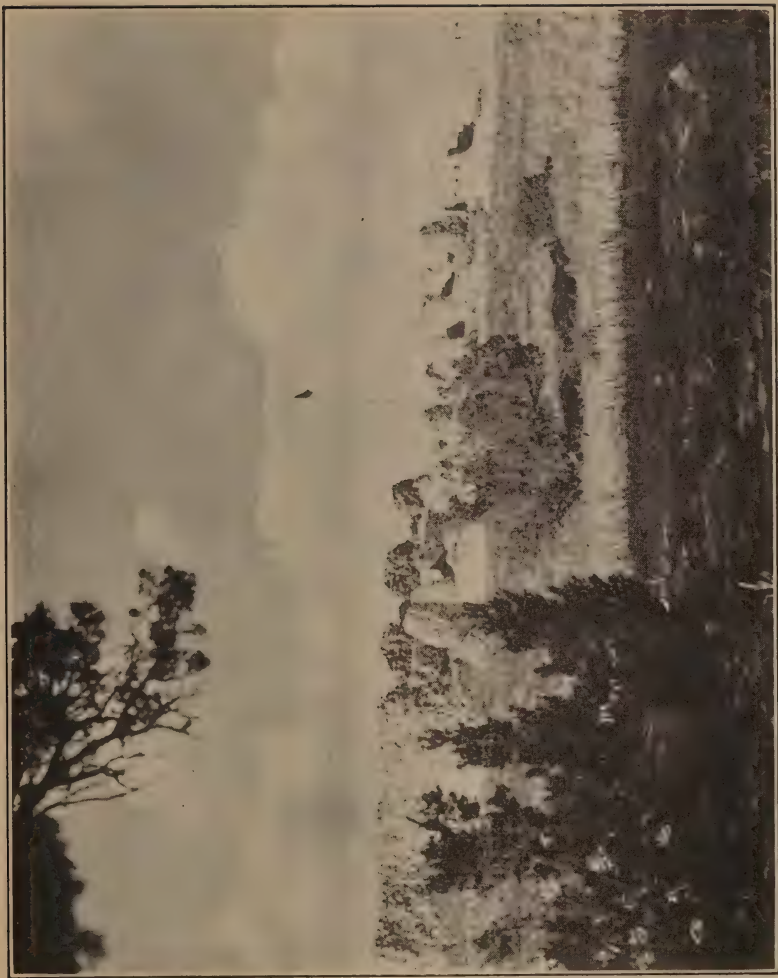
## INDIAN NOTES FOR OCTOBER

It is always a delight to pick up "Indian Notes" of the Heye Museum, even though it be only to get the physical feel of a well-printed, pocket-sized booklet, whose very format, excellent paper, readable type and make-up compel one to read. Editorially, too, the "Notes" give evidence of careful compilation, painstaking proof-reading and an effort to give what is newest in the field of American anthropology and archaeology. M. R. Harrington tells in the October issue of "another ancient salt mine" discovered near Pueblo Grande de Nevada. Astonishing was the fact that the whole bottom of the cave was filled with a layer of ancient salt-mine refuse 10 feet 10 inches deep. No fewer than 418 stone picks and hammers were found in a few days. Digging sticks, spatulas of bone and wood, cane arrows, strings from fur-cloth blankets and feather cloth blankets, fragments of yucca fibre sandals and corn cobs were among the objects found. Dried cactus fruit, green cornhusk and mescal cuds, rabbit and turtle bones and scraps of skin from mountain sheep and deer, indicated the vegetable and animal food of the salt diggers. Enough was found "to indicate that two distinct peoples

had worked the ancient salt mines." Harrington in another article tells of a pre-Pueblo site at the junction of the Virgin and Colorado rivers. It was discovered in April of this year during the expedition to the Pueblo Grande de Nevada above referred to. The settlement included many pit houses. One large depression that was tested revealed an adobe floor at a depth of three feet ten inches upon which lay black-on-gray Puebloan shards, a few plain shards, charcoal and some animal bones. This circular chamber was more than thirty feet in diameter. One pit dwelling was fifteen inches deep and 14 feet 10 inches in diameter. A bottle-shaped storage pit was one of the features of this dwelling. The pit was neatly covered with a well fitting stone slab. Another dwelling of somewhat different type revealed "many fragments of a large, crude, plain bowl with widely flaring rim--a new type." The skeleton of an aged man, partly sitting, partly reclining heading south, with his legs slightly tipped toward the west, the left arm slightly bent and the left extended at the side, was found in a burial. The skull was protected by a flat slab of stone on each side and over the top. The ruin is thought to be one of the oldest of the region.

#### COLLECTION OF ANCIENT ORIENTAL SEALS

I. M. Casanowicz, Assistant Curator of the



Mission and Convent of Tabira (Gran Quivira)





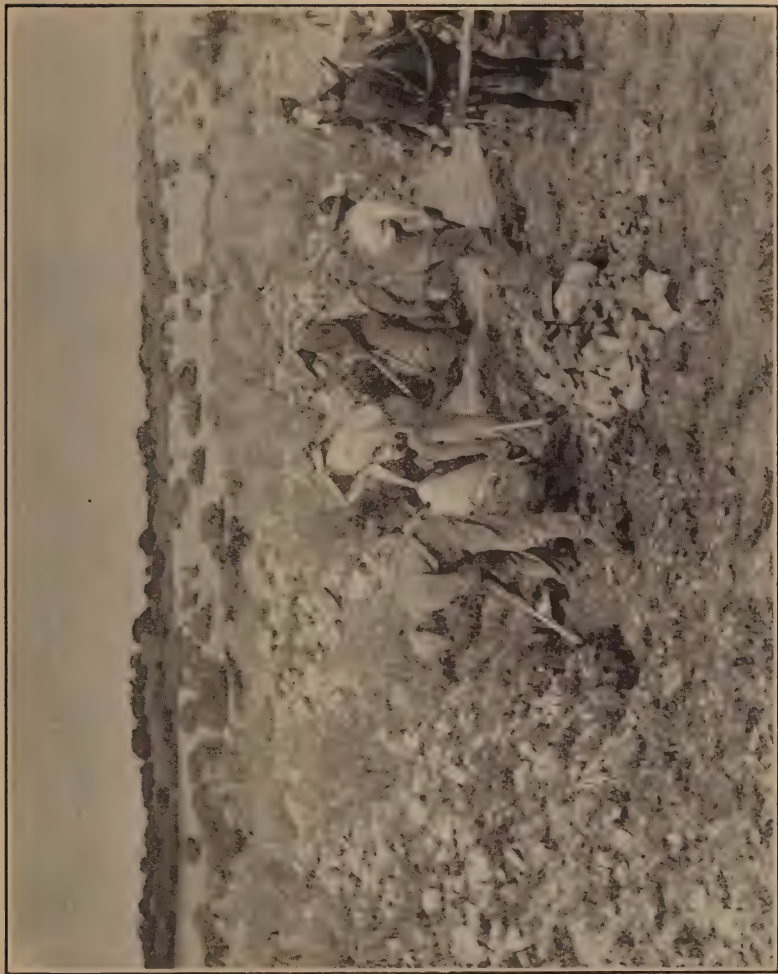
Mission of Tabira (Gran Quivira) from Northeast



Mission of Tabira (Gran Quivira) from Northwest



Trench in Abandoned Kiva on North Side of Gran Quivira Ruins.  
Fire Place in Foreground.



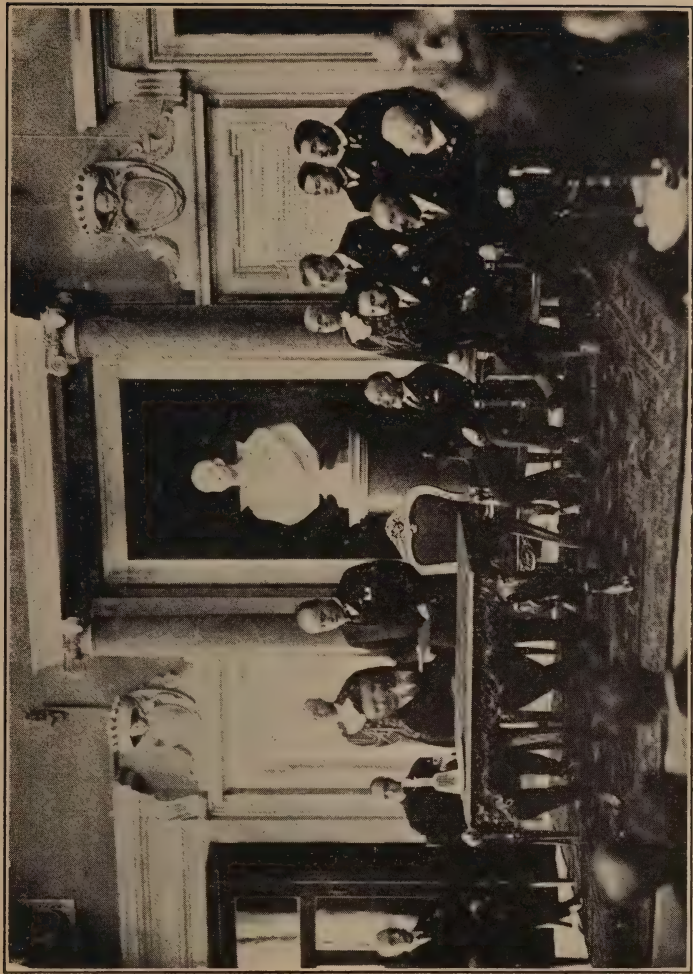
Clearing away Fallen Walls on South Side of Plaza of Tabira Ruins



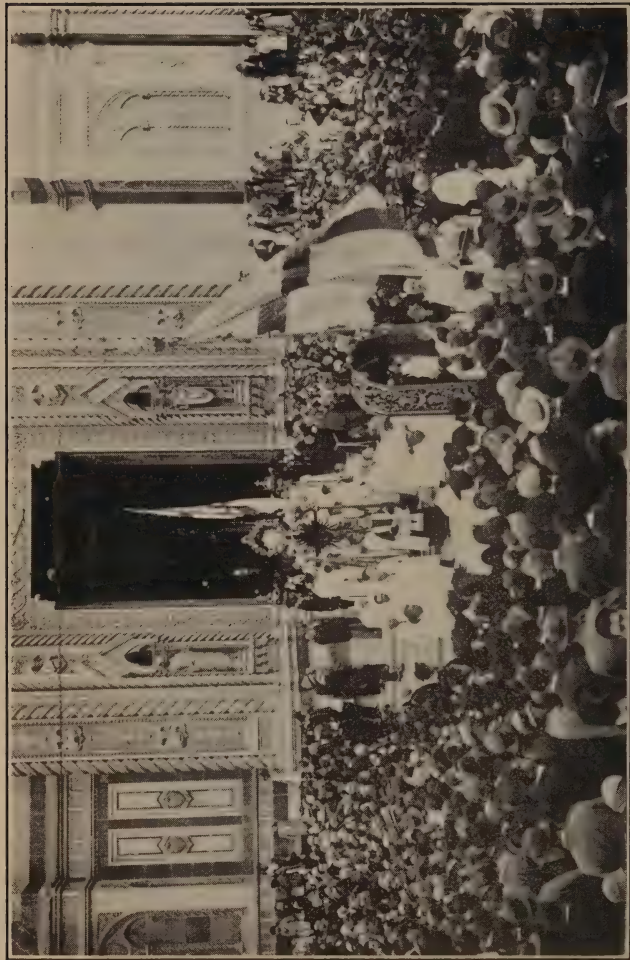


Delegation of the Congress of Americanists Bearing Wreath to the Tomb  
of the Unknown Soldier, Rome, September 25, 1926  
(Dr. Edgar L. Hewett at Left.)





Prime Minister Mussolini Reading His Address of Welcome to the  
International Congress of Americanists in the Ancient Senate  
Chamber at Rome, September 23, 1926



Procession, Emerging from the Duomo, Florence, Italy, 700th Anniversary of the Death of St. Francis, during Session of the Congress of Americanists. Crowd Estimated at 50,000 in Cathedral and in Plaza. At Assisi the Crowd Numbered 100,000

People slept out-of-doors for Miles around

United States National Museum, is the author of a monograph descriptive of ancient Oriental seals in the Museum, the monograph being illustrated by half-tone reproductions of the more striking of the seals in the collection. Mr. Casanowicz goes into detail as to the material of the seals, their designs, symbolism, legal and other uses.

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## INDIAN HANDICRAFTS

### POTTERY COLLECTION FROM ARIZONA

“A collection of Indian pottery has been sent to the Southwest Museum at Los Angeles which to archaeologists is expected to roll back the ages and give to them an insight into the lives and habits of the first residents of this country. This is the H. H. Scorse collection, sent anonymously from Holbrook, Arizona, for the purpose of carrying on the work of correlating the cultures of the Southwest, of which there are seven. Those represented in the collection are the Chaco Canyon, Upper Gila, Little Colorado and Mimbres. The best specimens are described as those from the Upper Gila. The excavations were made in ruins on seventeen different sites in a triangular region in northeastern Arizona between the towns of Holbrook, Manuelita and St. Johns. There are 4000 pieces in the collection and it is

estimated that most of them were made between 500 and 1000 A. D. A very few of them date back to the time of Christ, it is said. According to the curator of anthropology at the museum, this pottery is the only link between those various Indian civilizations and the present. Archaeologists, he declared, find this collection particularly interesting and significant because the region involved is the meeting ground of so many cultures. The concentration within this area is mute evidence of the advance of the Comanches, the Navajos and other war-like tribes on the peaceful dwellers of the Southwest. Another fact that adds fascination to this pottery, said the curator, is that it is absolutely original—the product of the minds and imaginations of the natives, showing growth from an entirely primitive type of art to a rather highly developed form, in which is found no trace of the art of other countries. An English ceramic expert has said of the specimens of corrugated pottery of the southwest region, that in some respects they show the most perfect technique of any pottery in the world because it was impossible to go back to correct an error. The collection has been lent to the museum for an indefinite period but because it is entirely for research and comparative study, it will not be open to the general public.”—*Los Angeles Times*



## THE MUSEUM A STATE EDUCATIONAL INSTITUTION

It is recognized by educators that the highest type of educational institution is that which affords facilities for research to its faculty, staff, and students. The greater universities are seriously considering, and in one or two instances have adopted a plan, looking forward to the time when research will be their main purpose and when the lower two classes now in attendance will be done away with altogether. There have also grown up within the past few years bountifully endowed institutions altogether devoted to research, such as the Rockefeller Foundations and the Carnegie Institution.

One of the first organizations of national scope to devote itself exclusively to research was the Archaeological Institute of America. It founded schools of research in classic lands at first, out of which have grown the American Academy at Rome; the American School of Classical Studies at Athens; and since 1907, the School of American Research at Santa Fe; the schools of Oriental Research at Jerusalem and at Bagdad. There have been founded also by the Institute the American School of Prehistoric Research, the Committee on Colonial and National Art of America, and the



Committee of the Mediaeval and Renaissance Studies.

The School of American Research was established in Santa Fe by the Institute at the invitation of the State Legislature, which by statute made it an affiliated institution with the Museum of New Mexico, created at the same time. The Council of the Archaeological Institute, in the resolution establishing the School, upon report of Edgar L. Hewett, who was then Director of American Archaeology, the post he has held for the last twenty years, adopted resolutions setting forth the purposes of the School:

1. The School of American Archaeology is established to conduct the researches of the Institute in the American field, and to afford opportunities for field work and training to students of Archaeology.

2. The School will direct the exhibitions of the local societies in their respective fields, maintain archaeological researches in the various cultural areas of the American Continent, direct the work of Fellows and collaborate with the universities and other scientific organizations, both home and foreign, in the advance of archaeological research. The School will afford to students opportunities for field experience and training. No courses will be given which duplicate class instructions offered by the University. Students will

be attached to field parties of the local Societies or to the other expeditions under the direction of the School. Classes may be formed to proceed to any point where important archaeological work is in progress for field sessions.

In pursuance of these objects, the School and Museum have conducted important field expeditions that have contributed important data to the knowledge of American archaeology and anthropology as well as to other sciences, such as history. It has fostered original work in architecture, art, music and literature. Its field expeditions have taken it as far as Quirigua, Guatemala, where its work gained it world-wide recognition and where it had associated with it young men who have since then become the leading research workers in that domain. Its particular field, however, has been the American Southwest, and there in the Chaco Canyon, on the Pajarito Plateau, in the Mimbres Valley, in the Manzano Mountains, in fact in every portion of New Mexico, its research workers have been lifting the veil of ages from the prehistoric as well as the Colonial history of the State. The facts thus discovered have been communicated to the schools, and the public in general, by means of publications, lectures, exhibitions, and extension work. Incidentally, this work has contributed to make the Southwest well-known in scientific, art, and

literary circles, as well as in the educational world. It has drawn to the State many men and women of note in their particular fields. The material gathered through excavations and field reconnaissance has been placed in the Museum of New Mexico for public display, for use as laboratory material, for travelling exhibits, and for exchange with museums the world over.

Visual education has become an important feature in modern school methods and it is in the Museum that not only the people of the State, but of the entire world, are instructed visually in what the Southwest has been and is culturally and how its cultures developed into the present creative activities which include those of artists, writers, and composers. One result has been the building of an art museum, the fostering in New Mexico of a distinct type of architecture, the encouragement of creative art, literature, and research in various sciences. From the School have gone forth young men and women who are doing notable work in many fields.

The School and Museum also have engaged in summer school work and scientific excursions which make a special appeal to teachers and students. This summer school work is to find its fruition in a summer university which is to have as one of its features excursions to the archaeological sites, the historic landmarks, the pueblos and Indian reserves, finding their climax

in the annual Santa Fe Fiesta. This Fiesta has been an exhibition of everything that New Mexico signifies in history, archaeology and anthropology and has as its component part the annual Southwest Indian Fair. The School and Museum have fostered the revival of ceramic arts and other handicrafts of the Indian, as well as of the Spanish speaking people in the Southwest. The past year the Carnegie Institution has made its summer headquarters for its middle-American expeditions in the Palace of the Governors, which also houses the collections of the Historical Society of New Mexico. Associated organizations of the School and Museum are the Santa Fe Society of the Archaeological Institute of America, the Archaeological Society of New Mexico, The Historical Society of New Mexico, and the Indian Arts Fund. The publications include the illustrated semi-monthly *El Palacio*, the *New Mexico Historical Quarterly*, bulletins, monographs and reports; all of them of decided educational value.

The Museum and School of Research occupies a field in the Southwest pre-empted by no other institution. Its influence is world-wide and its fame has contributed mightily to the development of the State and to the high place it holds in the esteem of worth-while people and especially among the educational institutions of the land.

## THE INDIAN ARTS FUND

The Indian Arts Fund, the youngest of the museum and research organizations of Santa Fe, was founded in 1922, and was incorporated under the laws of New Mexico in 1925. Its purpose is to collect and preserve, for free exhibition in Santa Fe, a complete representation of the Indian Arts and Crafts of the Southwest, for the benefit of the Indians, of students and the general public.

The Indian Arts Fund depends entirely upon membership fees and contributions for its support, and its appeal is nation wide beginning with donations of specimens and cash contributions from friends in Santa Fe, its income has more than doubled from year to year. The officers of the Fund serve without pay and every dollar received has gone into the work.

The Fund has already exerted a notable influence for the improvement of existing Indian arts, and the revival of others that have died out through lack of encouragement. It has also used every means to bring about an appreciation of the unique beauty of Indian designs.

The Indian Arts Fund has undertaken its work because of the rapidly disappearing material which embodies the sound and ancient traditions of Indian arts, without which the Indians cannot carry on. Piece by piece, their treasured



heirlooms have been gathered by collectors and scattered singly or in groups, all over the world. The finest collection of Navaho weaving is in Paris; there are notable collections of other crafts in Berlin and Stockholm; and even during the past year, over fifty choice specimens of Zuñi pottery were sent to the British Museum.

For the past four years the trustees of the Fund have concentrated upon the collecting of antique pottery from the various pueblos and tribes of the Southwest. As a result there are now available for study, more than 700 of the finest specimens from the twenty or more pottery making pueblos, a collection that is now unsurpassed in any museum in the world.

There is still an incomplete representation of those pueblos and tribes in which the art is becoming extinct. These gaps are being filled as rapidly as funds and the opportunity will permit, and it is now evident that the collection should finally comprise at least 100 specimens to fully represent the development of the art in each of the communities where the potter's art has flourished.

For the past three years, the State Museum has given the Fund the use of a large basement room in the Art Museum, where its collection is available for study.

The Fund has also made a beginning with the collection of other arts and crafts, such as baske-

try, textiles, and silver. Several important collections will be placed at its disposal when the owners can be assured of their proper display. The Fund will continue to concentrate upon the purchase of the finest examples of Indian arts and crafts, fully confident that it will be provided with proper facilities for their display, when their cultural value is fully realized by those who are contributing to the building up of the great museums of our country.

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## IN THE FIELD

### BRITISH IN MAYA FIELD

An Associated Press cablegram from London gives details of the report by Sir Frederic Kenyon, director of the British Museum on the work of the recent Mayan expedition to British Honduras. Discoveries at Lubaantum are said to be of the greatest importance in revealing facts about the earlier Mayan period. The expedition returned to England last month with many artifacts and specimens. That Lubaantum was one of the earliest centers of organized culture in the Maya world, is indicated by the finds made. The discoveries were made by Lady Richmond Brown, Frederick A. Mitchell-Hedges and Thomas W. F. Gann, the last-named having been in Santa Fe last year, a guest of Dr. Sylvanus G. Morley.

## HISTORY SECTION PROGRAM

Santa Fe Meeting, N. M. E. A.

The section is to hold its sessions in the auditorium of the Catron School building, Friday and Saturday mornings, November 5-6, from 9 to 12 o'clock.

Lansing B. Bloom, chairman

Miss Mary Dixon, secretary

Friday

The First Annual Meeting of the N. M. E. A.,  
Santa Fe, 1886: Paul A. F. Walter, president  
Historical Society

Discussion led by C. E. Hodgin

The Cowboy: His Cause and Cure, Eugene Man-  
love Rhodes, author

The Old Toll Road on Raton Pass: Miss Bess  
McKenna, Santa Fe High School

Spanish Armor and Weapons in New Mexico:  
F. S. Curtis, Jr., Los Alamos Ranch School

Saturday

The Town that Was before Pecos: A. V. Kidder,  
Phillips-Andover Academy

(read by K. M. Chapman)

Indian and Spaniard in the Southwest: Lansing  
B. Bloom, School of American Research

The Place of International Relations in our Social  
Science Curriculum: Frank K. Wadley, State  
Teachers' College

Pottery and History: Dr. Harry P. Mera, Santa Fe

Progress Report in the Survey of New Mexico Place-Names

Round-Table: History Aims, Methods, Problems  
Business session and adjournment.

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## TROPHIES OF THE GREAT WAR

The last state legislature made an appropriation of \$1,500 for the receiving and distribution of the war trophies which had been allocated by the war department to the State of New Mexico, and the officers of the Historical Society were asked to handle this matter for the state.

As soon as the appropriation was available, which was in the early spring of this year, letters were sent out to ascertain where the trophies were desired, and distribution was made upon the basis of the replies received.

The chief difficulty was with regard to the major pieces of artillery. A total of twenty-five were asked for, which had to be satisfied with only six which had been given to New Mexico. Requests for additional pieces were unsuccessful, and the six pieces were placed as follows:

- 2 minnewerfers with mounts, 250 millimeter  
E. Las Vegas and the State University
- 1 heavy howitzer, mounted, 150 millimeter  
Military Institute
- 1 short howitzer, mounted, 105 millimeter  
State College
- 1 light field gun, mounted, 77 millimeter  
Santa Fe
- 1 minnewerfer, mounted, 76 millimeter Silver  
City

The balance of the trophies, 683 items in all, were distributed to the above named places and also to Dawson, Tucumcari, El Rito, Bernalillo, Gallup, Belen, Socorro, Willard, Carrizozo, Alamo-gordo, Artesia, and Carlsbad. In July the chief of ordnance advised the Historical Society that an additional lot of small trophies had been assigned to New Mexico. These were received and distributed in October to the above centers. Some duplicate trophies, however, have been held by the Historical Society in case other towns send in belated requests for small collections.

The entire lot consisted chiefly of machine-guns of various types, rifles, swords and sabers, Uhlan lances, helmets and helmet ornaments, canteens, gas masks, brass cartridge cases of different sizes steel projectiles of two sizes, grenade throwers, trench lanterns, wooden and



metal ammunition boxes, "Gott mit Uns" buckles, and a number of other items.

Besides the piece of field artillery for Santa Fe, which was placed on the Catron School grounds, a representative collection of trophies was kept for exhibition in the State Museum. This collection includes:

- 1 trench mortar, German, 57 millimeter
- 1 grenade thrower
- 1 aircraft machine gun, German Maxim
- 2 machine guns, German Maxim, model 1908-15
- 1 antitank rifle, German Mauser, 13 millimeter
- 1 gas mask
- 1 officer's sword
- 4 enlisted men's sabers
- 1 brass cartridge case, 210 m/m howitzer
- 4 brass cartridge cases, 150 m/m howitzer
- 1 brass cartridge case, 173 m/m railway
- 8 steel helmets
- 1 Uhlan helmet
- 2 Uhlan lances
- 5 canteens, infantry and medical
- 1 grenade, potato masher, dummy
- 10 steel belt boxes, machine gun
- 6 wooden belt boxes, machine gun
- 1 belt-loading machine
- 1 coffee or tea container
- 1 trench lantern

- 1 fuse, inert
- 1 flexible saw, leather case
- 20 belt buckles, "Gott mit Uns"
- 2 eagle ornaments, helmet
- 84 side ornaments for helmet, 3 kinds
- 6 projectiles, 173 m/m
- 3 projectiles, 150 m/m
- 1 Spanish express automatic pistol
- 1 Mauser automatic (shoulder piece serves as wooden holster)
- 1 piece of body armor
- 29 bayonets, plain and saw-tooth
- 62 rifles and carbines

These trophies, and others which have been received at the State Museum by gift or loan from Dr. S. D. Swope, Miss Helen Straughn and others, are being catalogued by F. S. Curtis, Jr., headmaster of Los Alamos Ranch School. As already stated, many items are duplicates, but the miscellaneous lot of rifles and carbines shows a surprising variety when classified by type, arsenal and model. One example even of Japanese make has been identified.

So far as present case and floor space allow, the collection has been installed in the War Memorial room of the Old Palace and in the ethnological room of the Historical Society. In the latter room also are the Borrowdale collection

of weapons and the similar collection belonging to the Historical Society.

LANSING B. BLOOM

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## MUSEUM EVENTS

### EXHIBIT BY CHARLES RAWLES

The first of the November exhibits at the Museum is that of Charles S. Rawles. It should be of special interest to teachers for Mr. Rawles taught for a number of years in the rural schools of Santa Fe. He is in many ways a self-taught painter, and his newest exhibit shows that he is gaining strength and certitude in drawing composition and brushwork. His themes express his love for the Southwest, — its landscape, its history, its romance and its life. Such pictures as "When Santa Fe Was Different," a spirited genre painting also demonstrates his aptitude as an illustrator and a subtle sense of humor. The most ambitious of the paintings, "La Remuda," is mentioned elsewhere in this issue. A portrait and water colors are among the best of the pictures exhibited.

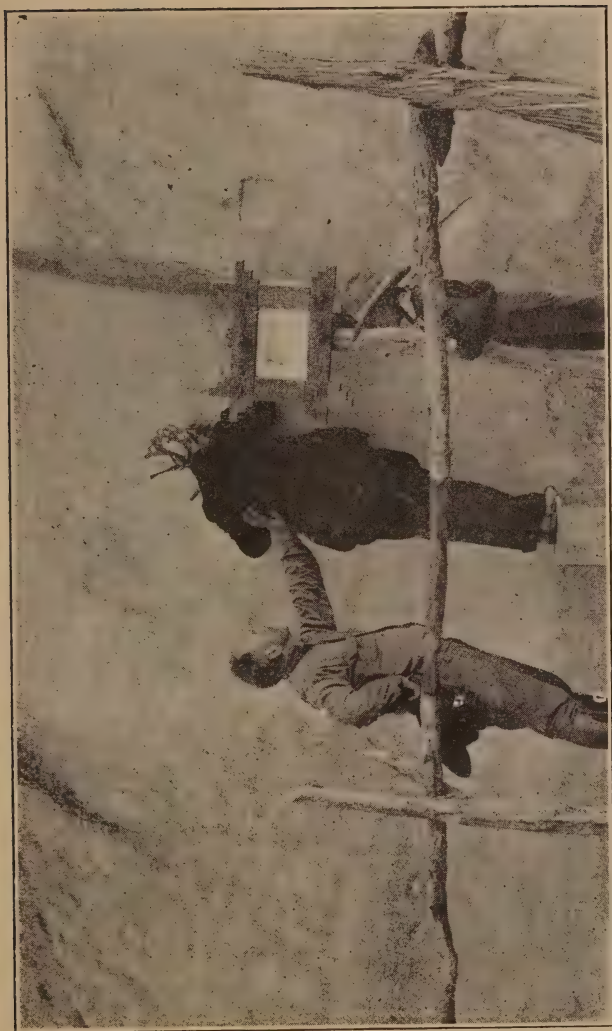


PHOTO BY VOGT

J. STEWART, WHO EVER HE WAS, ALL BUT DEMOLISHED, A BEAUTIFUL BUT FAINT ESCRITURA WHICH HISTORIAN LUMMIS HOPES TO TRANSLATE. NOTE THE INDIAN PICTOGRAPH OVER VOGT HEAD

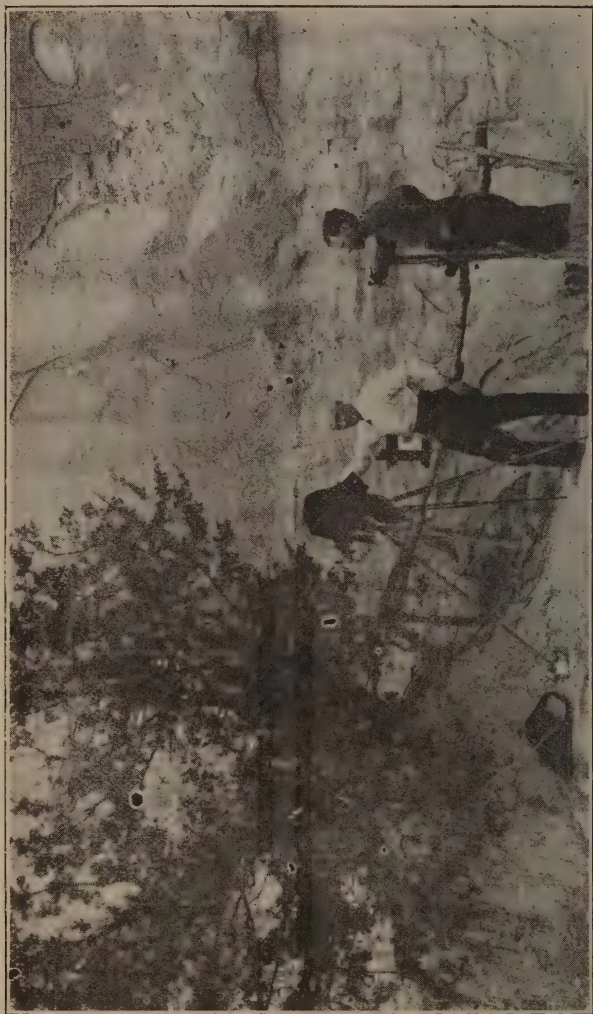


PHOTO BY VCGT, SEPT. 1, 1926

Chas. F. Lummis and with him E. Wrather Photographing the General De Vargas Inscription (1692)



# El Palacio

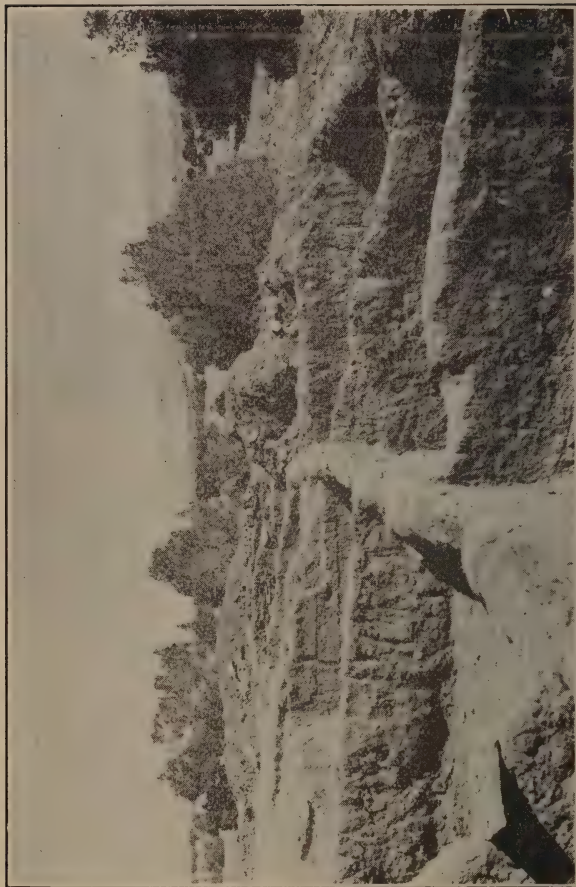
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NOVEMBER 15, 1926.

No. 10.



Firepit and Plugged up Ventilator Opening of a Ceremonial Room



The First Rooms Uncovered. The Walls are of Adobe and are Therefore very Difficult to Distinguish from the Almost Equally Hard Adobe that fills the Rooms.

## EARLY PECOS RUINS ON THE FORKED LIGHTNING RANCH

In a report published in *El Palacio* last year, it was stated that the work of Phillips Academy at Pecos had been brought to a conclusion. During the past summer, however, a discovery was made which renders necessary at least one more season of excavation.

About a half-mile southwest of the Pecos ruins, on the far side of the arroyo bounding the State Reservation on the west, is a stretch of pinyon- and cedar-covered land that slopes gradually up to the base of the high west mesa. As long ago as 1880, A. F. Bandelier had noticed in the arroyo-bank, ashes, potsherds and other signs of human occupancy. When the expedition's camp was built on this spot in 1922, in digging the foundations for our house, we ran across more evidences of a settlement, and during that and subsequent years, collected along the face of the bank a considerable number of specimens all obviously of an earlier period than that of the main Pecos pueblo. Trenches cut in from the edge revealed a few skeletons, but no housewalls could be found, and as there were no mounds, nor any fallen building-stone on the surface, we concluded that

although the site had evidently been occupied for a long time, the houses upon it must have been small and scattered, and that it had never borne a large, compact building of the pueblo type.

In order to add to the collection of potsherds made in previous years, we opened, at the beginning of the present season, a small trench in the arroyo-bank at a place where there was an exposure of ashes and charcoal. This was done by permission of Mr. Tex Austin, the owner of the property, who has not only allowed the expedition to live on his land, but has done everything in his power to facilitate our work. Almost at once there was found the end of an adobe wall; we followed this in and uncovered a room whose floor proved to overlie the rubbish-bed we were excavating. As this of course meant that the refuse must have come from an earlier settlement further back up the slope, we continued digging. The first room abutted against a second, also underlaid by rubbish, it was joined on either side by a third and a fourth, and we were soon aware that we had blundered into a very extensive pueblo built almost entirely of adobe and quite invisible on the surface.

An adequate force of men could not be employed because we had not expected to do any heavy excavation, and had therefore not requested a large appropriation. Four diggers, however,

were kept going for two months. They cleared forty rooms and outlined the north and east sides of what is evidently an extremely big ruin, but how big there is as yet no sure way of telling, for, as was said above, no walls can be seen on the surface. Nevertheless, it seemed worth while to attempt to get a general idea of the extent of the settlement by sinking testpits; by trenching in from the banks of side-arroyos; and by examining the ground itself for the telltale potsherds and flint chips that are usually scattered about the edges of pueblo ruins. This survey showed that there were surely two, and very likely three, groups, each of several hundred rooms. Whether they were inhabited simultaneously cannot be determined without further excavation. It is even possible that all the groups were actually connected to form a single great structure.

Of the forty rooms cleared this summer, all but five were built of adobe, not laid in the form of bricks, as is done by the Mexicans and the modern Pueblo Indians, but constructed in long horizontal courses, each course having been allowed to dry before the next one was applied. The first course was always the highest, often nearly two feet, upper courses vary from eight or nine to fourteen inches. How the courses were made, whether the adobe was poured in



some sort of movable form, as in concrete work; or whether it was puddled on and smoothed up by hand, has not yet been determined. The walls of the rooms so far uncovered only run to a height of from three to four or five feet; there are left, therefore, no standing remains of second story construction. From the amount of fallen adobe in lumps and chunks, however, it is obvious that many at least of the rooms were topped by others, but to how great a height the building was terraced, is also still uncertain.

The present season's work indicates a very compact structure, but one which obviously grew by accretion, as the rooms are of various sizes and were added to each other in a more or less haphazard way. Fortunately, the lines of abutment, where wall joins wall, are unusually clear, and several different sorts of adobe were used. Hence it will be possible, when a larger part of the ruin has been excavated, to identify the original or nuclear structure, and trace out the various additions that were made to it. This will be of particular value for the study of the development of village planning in the Pecos valley, because most of the early ruins at Pecos proper have been so covered by later buildings that it has been impossible to examine, in its entirety, any one of them. Here is no such overburden, the ground plan can be worked out in every de-

tail, and it is probable that a close study of the contents of the rooms will allow us to reconstruct even the former elevation with some accuracy.

The actual digging was unusually interesting because we were working in entire ignorance of what we were going to find. Constant vigilance was necessary to keep from cutting through the adobe walls, even the best preserved of which were so nearly the color of the fill of the rooms that only their slightly greater hardness and a certain tendency of the earth to fall away from them, permitted their identification. The irregularity of the groundplan was also puzzling. In most pueblo ruins all rooms are not only of the same size, but are arranged in a definite order. But here the chambers conform to no set standard, either of shape, dimension or axis, and the location of corners was a matter of much difficulty. The following of the few stone walls was, of course, simple. The masonry, as compared with that of Pecos, is excellent; it is well laid in adobe mortar and is composed of stones with flat faces.

There were found two rooms (Nos. 10 and 40) that appear to have been for ceremonial use. They are hardly kivas, as that term is understood in Southwestern Archaeology, because they are neither round nor subterranean. Both of them are incorporated in the house cluster, with

ordinary living-rooms on at least three sides. Both are roughly square rather than of the rectangular shape usual in pueblo living-rooms. Each one has a round firepit and an eastward-opening ventilating shaft; No. 40 still exhibits, and there is evidence that No. 10 once had, a deflector made from a single large slab of stone. All the above features suggest a cult rather than a domestic purpose, and I believe that these rooms may perhaps be the prototype, not only of certain peculiar square ceremonial rooms found at Pecos, but also of the square kivas in some of the modern pueblos.

I said above that the Forked Lightning Ruin was older than Pecos. This is proved by the pottery, which is preponderantly of a type of black-on-white ware that was rapidly going out of style when Pecos was founded. There may have been a young settlement at Pecos before Forked Lightning was abandoned, but the bulk of the occupancy of the latter town was surely in pre-Pecos times, and I am inclined to think that the people from the flat, open site moved to the easily defensible Pecos rock to secure themselves from attacks by savage, nomadic enemies. We seemed to see evidence of such attacks even in the small amount of excavation that we did. Many parts of the pueblo had been burned, and in three different rooms we found the skeletons of unburied bodies, one of them with the head and face frightfully battered.

Of true burials about fifty were encountered. The bodies lay in flexed or semi-flexed positions, and most of the graves had been dug close against the outside wall of the pueblo. It was either not customary to place much in the way of offerings with the dead or else such offerings were of perishable nature, for we found almost nothing with the skeletons. The exceptions, however, made up for the general poverty of the graves, for in one we got a very beautiful red bowl of Little Colorado type with black interior decoration and a handsome exterior design in white; and in a second one was the richest collection of offerings so far found in a grave in the Pecos valley. The skeleton was that of a man of middle age. He had been buried alongside the then outer wall of the pueblo, but later a room had been added above the grave, and we found the interment only after breaking through the floor. The body lay on the right side with the head south. Over it were two black-on-white food-bowls. Back of the head was a mass of white shell disc-beads, about 5,700 in number, which when strung formed a strand 48 feet in length. Under one arm was an unusually fine axe of light-green stone, its rotted shaft still traceable in the soil. In front of the body was a long pouch or sack containing two pencil-like medicine stones, a set of oddly shaped concretions, two bone

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PAUL A. F. WALTER, EDITOR.

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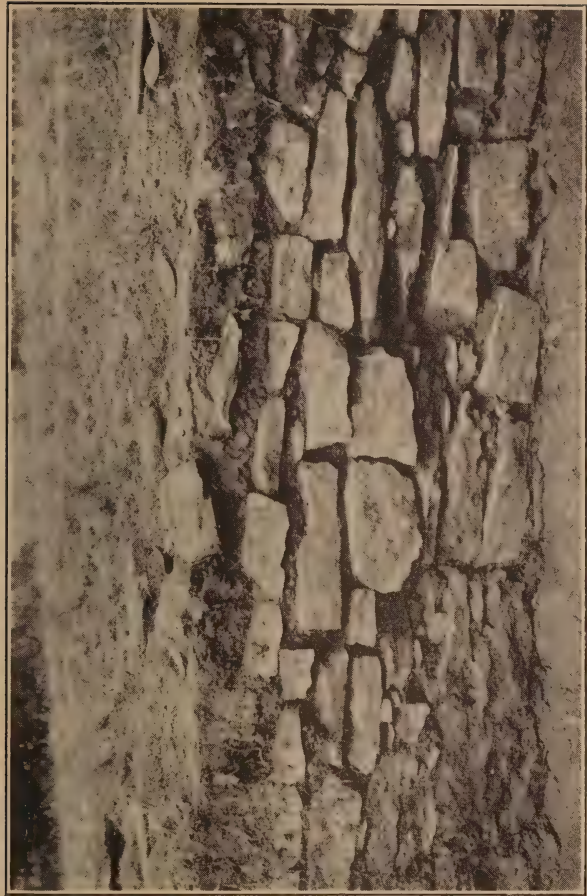
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whistles, paint-stones red and yellow, a fossil, a crystal and several pieces of raw turquoise. A second sack near the hips held more medicine-stone, and against the breast was a large tubular pipe of white stone.

Shortly after the excavation of this skeleton, work was discontinued - regretfully because all the indications were that we were just coming into an area of considerable richness and unusual interest. During 1927, however, it is hoped that we may be able to clear a large part of the site. Excavation at the Forked Lightning ruin is much less laborious than at Pecos, because one is not bothered by great masses of superimposed re-





One of the Few Stone Walls Encountered. The Masonry is Much  
Superior to that of Pecos



Skeleton as First Encountered



Same Skeleton After Clearing. Note Stone Axe by left Arm.



Corner of a Room with Paved Floor.



mains, and the back dirt can be taken out easily and cheaply with team and scraper. Best of all, the buildings are in such condition that they can be emptied and left open, and Mr. Austin has undertaken to protect them from the attacks of vandals which have necessitated the refilling of the unguarded Pecos ruin.

A. V. KIDDER

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## IT IS WRITTEN

### MEXICAN FOLK WAYS

No. 8 of "Mexican Folk Ways," published in Mexico City, takes issue with D. H. Lawrence of Taos, in his impressions of Mexico, recorded in his novel: "The Plumed Serpent." Francis Toor, the Editor, who writes the criticism, says: "He was afraid of everything and everybody in Mexico City. He even feared the mountains and the skies. And he was afraid of everything outside the capital as well. In fact, he not only feared that which may legitimately be feared, but he feared everything that makes foreigners delight in visiting Mexico." The chief article is biographical, being Ray Boynton's biography of the Mexican painter, Diego Rivera. It is beautifully illustrated with reproduction of murals by Rivera, in the patio of the Ministry of Education at Mexico City. Manuel Hernandez Galvan contributes



"A Ranchero's Psychology," a study of a Mexican type that is found on the ranches, haciendas, and in the little villages in the state of Guanajuato. In connection therewith is published the score with the words of "Sad Memories," an unpublished song recorded by the author, to whom it was furnished by Concha Michel, who collects and interprets Mexican folk songs. "The Origin of Stories of Indian Mexico" is an essay by Pablo Gonzales Casanova. The writer describes the similarity of folk stories the world over, and compares several of the Indian Mexican folk tales with similar ones to be found among the Indians of the United States, as well as among the inhabitants of northeastern Asia. "The Votive Monument of Motecuhzoma Xocoyotzin," which was discovered a few months ago in the foundation of the south tower of the National Palace in Mexico City is described and pictured by Ramon Mena. Attention is drawn to the fact that the type of head, claws, and wings of the eagle engraved on the monument, is not that of an eagle of the American continent, but resembles the eagle of Mongolia.

#### NOVEMBER AMERICAN MAGAZINE OF ART

Rose Henderson, formerly of New Mexico, tells something of the new art interest in American colleges in the November issue of the American

Magazine of Art. She dwells on the lack of a really vital and discerning art interest in American colleges and universities, but finds hope in the increasing attention given to play writing and play production. She says: "A growing concern for good architecture has gone along with the more practical and cosmopolitan appreciation of all the arts." The Yale Dramatic building and the sketch for a theatre at Yale University, as well as the new University Chapel of the University of Chicago; the Memorial tower of the University of Missouri; and the Wieboldt Hall, of the University of Chicago, are pictured. The new Art Museum at Mills College, California, is cited as an interesting design in Spanish style. The magazine has as its opening, an appreciation of Thomas Moran, of the National Academy of Design, who died in Santa Barbara on August 26th, in the 90th year of his age. An Englishman by birth, he came to Philadelphia at an early age. He was forced to make a living by repairing looms, having failed as a cabinet maker, bronze worker, and house painter. He devoted himself to wood engraving but his gift for painting soon disclosed itself. From 1867 to 1871 he painted in France and Italy. Then followed his paintings of the Grand Canyon of the Yellowstone, and the chasm of the Colorado, which were purchased by the United States Government and hang in the Capitol at Washington. He was with Powell

in the Grand Canyon in 1873, and travelled extensively throughout Wyoming, Colorado, Arizona, New Mexico, and California. "In Spite of Curators," a sketch by Katharine Gibson; "George Elmer Browne and His Art," by W. G. Bowdoin; "Solving the Problems of Art by X—Ray," by Marion Todd; "Florence Este," who died in Paris in April, 1926; "The Beauties of Indian Embroideries," by Bipin K. Sinha, are other articles in this issue of the magazine.

### THE SEVEN CITIES OF CIBOLA

Indian folk tales have a deserved vogue. Their free rendering into English has given a number of authors a delightful task and have resulted in the publication of quite a number of volumes that have served to put the reading public in closer touch with the thought and ways of the Indian. The latest, and one of the most delightful of these books, just from the press of G. Putnam's Sons of New York and London is "The Seven Cities of Cibola" by Aileen Nusbaum and color illustrations by Margaret Finnan. Santa Fe claims both author and artist although at present they are residents in the Mesa Verde National Park, where Mr. Nusbaum is the superintendent and Mr. Finnan is employed in the Park service. The two page color illustrations are in the vein of the drawings of such Indian

artists as Awa-Tsireh and Velino Shije, and have a dash, spirit, authenticity and symbolism to them that makes them remarkable. The sixteen folk tales which are retold beautifully by the author, were first related to the author's son, by Zuni elders, after the seven year old boy had been adopted into the tribe. Deric is now twelve years old, a Santa Fe public school attendant and himself, the author of the book "Deric in Mesa Verde," reviewed in the last issue of El Palacio. Mrs. Nusbaum overheard the telling of these tales and jotted them down, verifying them later through various sources, such as Cushing and Hodge. Their locale is the seven cities that comprised the ancient Zuni, the fabled Cities of Cibola that first drew the Spanish adventurers to the Southwest. The book is especially suited for Christmas and birthday giving, as it is most attractive in form and typography.

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## FOLK FESTIVALS

### REVIVAL OF DELPHIC MYSTERIES

The School of American Research is in receipt of an invitation to be represented at the Delphic festival at Delphi, Greece, May 4th to 10th.

The festival has been organized by the poet Angelo Sikelianos in the hope of bringing together from all parts of the world men and women who have striven in all branches of science, art and religion for noble ends.

All visitors, including Greeks, will have to come by boat, as in the near-by village there is no accommodation for strangers. But in the harbor of Itea ocean steamers can land and from there it is half an hour by automobile to Delphi.

Shelters will be built in the foothills of Parnassus, and there meals will be served. The stadium and other ruins will be cleared and prepared for athletic games, and the stage of the theatre will be reconstructed.

The invitation is printed in Greek, French, English, Italian, and German, and is beautifully illustrated with half-tones of the theatre, the stadium, and groupings of dancers in Greek costumes.

"Prometheus Bound" by Aeschylus, will be one of the dramas presented. There will be gymnastic games, an exhibition of popular arts and crafts, as well as Greek Etudes and dances. The music for the choruses will be in ancient Greek musical modes, and the dances will be those pictured on ancient vases and bas-reliefs. Costumes which will be worn, will be hand-woven. Kleft songs and national dances by shepherds



of Parnassus, and a concert of Greek Ecclesiastical music will be on the program.

Trained archaeologists will serve as guides to the ancient ruins.

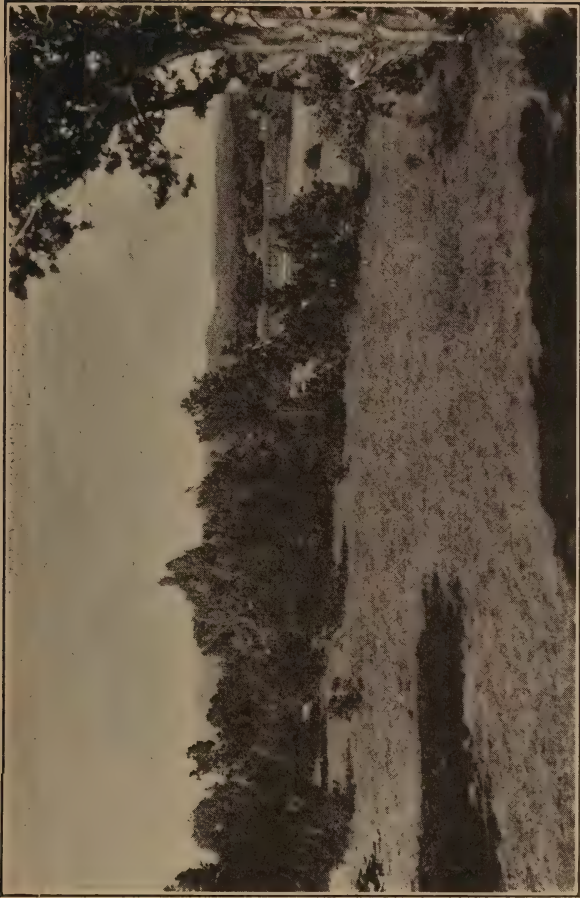
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## MUSEUMS AND ART GALLERIES

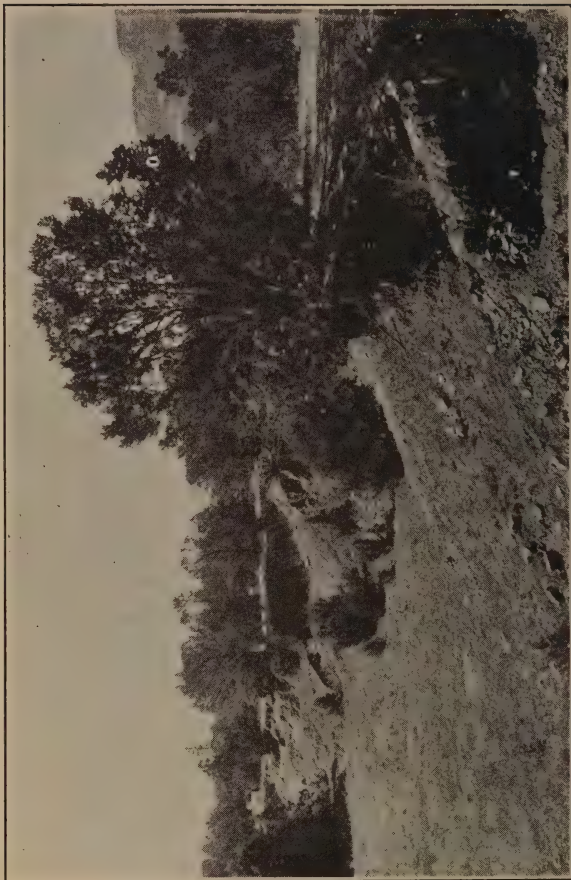
### THE METROPOLITAN MUSEUM OF ART BULLETIN

The October number of the Metropolitan Museum of Art Bulletin comments on the bequest of Frank A. Munsey to the Museum. It states that first published accounts grossly exaggerated the estimate of the amount bequeathed to the Museum. The chief assets of the estate were sold for thirteen million dollars, partly for cash, and partly for credit. The cash received will not be sufficient to pay the liabilities of the estate, and the Museum for the present will receive nothing. Part of the criticism of Mr. Munsey's will may have come from those who regard a Museum as only a mausoleum of dead art. However, the executor, Mr. Wm. T. Dewart, Mr. Munsey's life long friend, met this criticism in announcing this bequest, when he said: "Ample residue is to go where hundreds of thousands of the citizens of New York would wish it to go, to the Metropolitan Museum of Art, to serve the needs of education, enlightenment and culture

for the countless generations of all time to come." The criticism that the money should have been given to the poor is answered by Dr. Cadman, President of the Federal Council of Churches in America, who says: "What are the actual necessities of life? Surely they are not confined to the physical realm. 'Man shall not live by bread alone, but by every word that proceedeth out of the mouth of God.' Seldom has the Creator spoken to his children more helpfully than in those works of nature and of man which the museum you mention conserves for the public good. It is not within any one's province in a free country to dictate the disposition of surplus wealth once the demands of the state on it have been satisfied. If it were, a thousand pleas would doubtless be entered only to confuse and harass its bestowal. Nor is there any famine in this land of ours so far as food is concerned. But there is a fearful blight of ignorance and of ugliness which Mr. Munsey's bequest at least helps to check. It think nothing became Mr. Munsey so well as the way in which he left his money." The Bulletin describes and pictures the recent acquisition of swords and early daggers presented to the Museum by Jean Jacques Reubell, of Paris, in memory of his mother and his wife, both of them natives of New York. Most of the remaining space is given to descriptions of statues and a screen, acquisitions from the Far East.



This Flat, Meadow-like Land is Underlaid by a very large Ruin. As the Walls were of Adobe no Trace of it Appears on the Surface.



The Edge of the Arroyo. Ashes and Potsherds washed out of this

# El Palacio

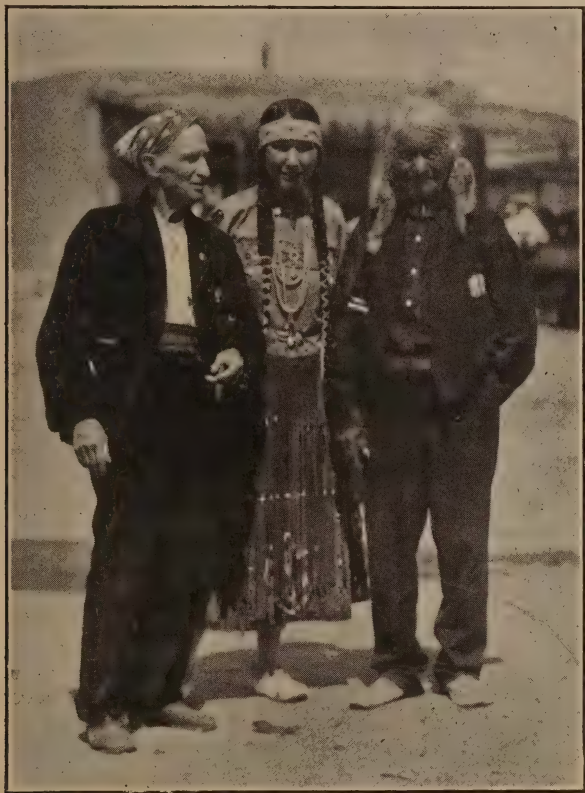
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DECEMBER 1, 1926.

No. 11.

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DR. C. F. LUMMIS, TSIANINA AND SANTIAGO  
NARANJO



## PISIDIAN ANTIOCH

Vividly, Dr. David M. Robinson of Johns Hopkins University, vice-president of the Archaeological Institute of America, described to a large and distinguished audience, his excavation of Pisidian Antioch. Dr. Robinson, on his way home to Baltimore from the Pacific Coast, arrived in Santa Fe on Saturday, November 27 and left on Monday evening, November 29, after visiting the recent excavations by the School of American Research of a community house in the talus on the south slope of Puye on the Pajarito Plateau, and also viewing the work of Dr. A. V. Kidder at Pecos and the nearby pre-Pecos community house. It was his second visit to Santa Fe and he was greeted enthusiastically by friends he had made as long ago as 1911.

The speaker introduced his subject with grateful reference to the donor of a fund of \$100,000 to the University of Michigan, placed at the disposition of Dr. Kelsey and out of which the expenses of the expedition to Pisidian Antioch were met. Difficulties at Constantinople in the way of obtaining necessary permits, were overcome with the aid of Sir William Ramsey, to whose interest Dr. Robinson in part ascribed the success of the undertaking. After brief stay in Smyrna and visit to Angora, Dr. Robinson and party made their way to the site of Antioch and almost from

the very moment that the earth was touched by the spade began to uncover most interesting architectural remains, monuments, inscriptions and artifacts, many of which threw not only light on the history of Antioch shortly after the beginning of the Christian era but also on Roman customs and law. While on other sites, archaeologists as a rule are satisfied with one or two thrills of discovery in a season, the Antioch site was so rich that there were thrills daily. Inscriptions, sometimes deciphered with difficulty, yielded unexpected rewards in solving moot points. Not the least of the triumphs was the laying bare of the foundations and the mosaic floor of what seems to have been the first cathedral built by Christians. Dr. Robinson took occasion to refer to the sojourn of St. Paul in Antioch and to relate his discoveries with the text of the New Testament. Incidentally, with many flashes of humor and wit, he reviewed present conditions of life and government under Kemal Pasha. The lantern slides aided in presenting graphically the methods and character of the work as well as of the finds and ruins of the splendid city, one of the most magnificent in Asia Minor. Dr. Robinson held the closest attention of his audience for more than an hour. A reception in honor of the visitor, given by the Womans Museum Board, followed. Judge John R. McFie presided over the meeting and introduced the speaker.

## UNDEFORMED PREHISTORIC SKULLS FROM THE SOUTHWEST<sup>1</sup>

### INTRODUCTION

The work of the archaeologists in the American southwest is more and more becoming truly scientific and being conducted in a systematic manner, at least in a few districts. Hence we may look forward to satisfactory answers perhaps soon forthcoming in regard to culture characteristics, sequence, relations and origins.

But the task of the physical anthropologist is lagging far behind. The work has been sporadic, unsystematic and, as a result we know little about the ethnic characters, relations and possible origins of the prehistoric populations of the southwest.

Archaeology recognizes now two main cultures; the older is that of the so-called Basket Makers, the more recent belongs to the Pueblo Cliff Dwellers. The latter were brachycephalic people with heads artificially deformed posteriorly. The former had undeformed long skulls. But until now practically nothing has been published con-

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1. Address read before Section H—Anthropology— American Association for the Advancement of Science, Kansas City, December, 1925.

cerning them. In the past year I studied and measured all such crania as I could obtain. This is a very short résumé of my work in this line.

### MATERIAL STUDIED

The following constitutes the basis of my study and conclusions:

(1) From Colorado: one female from Piedra (Archuleta Co.); one female skull from La Boca (La Plata Co.); four female crania, more or less complete, and one fragment from La Plata Valley.

(2) From New Mexico: one female from near Rosa (Rio Arriba Co.) and fragments.

(3) From Arizona: three males and one female from Cañon del Muerto. Besides these, which I measured personally, I obtained, through the kindness of Dr. Hooton, of Harvard, pictures and measurements of four males and three females from the Marsh Pass district of Arizona. Also the principal measurements and indices of seventeen males and three females from Coahuila, Old Mexico; and finally 178 males and 137 females from Santa Barbara Islands, California, previously measured by Lucien Carr.

Dr. Hooton himself recognized the similarity existing between the Arizona skulls he studied and the Coahuila crania as well as the California skulls. I extended the resemblance to all those I

measured. I have thus a sufficiently large series of diversified origin to be able to draw some conclusions as to general type and later, perhaps, to establish the local variations or diversities of the main type.

#### GENERAL CHARACTERS OF THE SKULLS OF BASKET-MAKER TYPE

In *norma verticalis* the skull is generally ovoid and tending to a pentagonal shape with often a narrow, pointed and protuberant occipital. The most dolichocephalic are the females from La Plata, with 71.62 as horizontal index. The average for both sexes of the southwest is 75.72 and for Coahuila 75.11. The Santa Barbara skulls are slightly broader, with 76.73.

The most hypsiccephalic crania are again the La Plata females, averaging 107.29, as height-breadth index. The others from Colorado are also above 100, the average for the whole southwest being 98.52 and for the Coahuila series, 94.59. Many of the southwest skulls are clearly scaphoid.

In *norma occipitalis* most of these skulls present a pentagonal shape with prominent parietal tuberosities, especially in females, and the parietals vertical or nearly so. The occipital crest and inion are often well developed.

In *norma frontalis* they display a forehead many times narrow, especially in females, some-



what low and slanting, with frontal bosses close together and not very visible. The nasal depression is seldom well marked. The superciliary arches are at times fairly prominent, at least on the first third from the glabella. The orbits are large and squarish as can be seen by the orbital index of Colorado females from 90.29 to 94.45 and for the Sta Barbara series averaging 92.39, truly megaseme, while the average for the Arizona index is 85 and 86.43 for Coahuila, thus showing a difference between the two groups. The nasal index is also interesting with the hyperplatyrrhine skulls from Piedra, 65.16, and a fragment from New Mexico, 65.21. The others from Colorado and New Mexico are also platyrrhine, 53.7 to 56; those from Arizona a little less so, 51.47 to 52.92; the Coahuila crania with 49.68 and Sta Barbara 48.39, being mesorrhine. The nasal aperture is broader and bridge lower in females. The lower borders are usually smooth and even indistinct.

The total facial index of only eight skulls from the southwest could be measured; it averages 85.79, near the lower limit of mesoprosopy. The upper facial index is known for a much larger number. It varies from 48.49 for females from Cañon del Muerto and 48.51 from Piedra, Chamaeprosope, to an average of 52.17 for the whole southwest, 52.45 for Sta Barbara and 55.02 for

Coahuila; the females with shorter faces than the males in all series.

The palate is in all the specimens I have seen U-shaped, short and broad, the extreme cases being those from La Boca 128 and Rosa 128.84. The average maxillary index for the southwest is 120.48 and for Coahuila 119.69. The gnathic index, higher for the females of all series, is 97.36 as general average for the southwest and almost the same, 97.10, for Coahuila and slightly larger for California, 99. There is alveolar prognathism especially visible in Colorado skulls.

The largest skulls are the males from Cañon del Muerto, averaging 1,503 ccm. For the whole southwest I found 1,410 for males and 1,255 for females, the Sta Barbara crania being smaller, respectively, 1,372 and 1,248, and the Coahuila showing less sexual difference, 1,393 and 1,338. The general average for 200 males is 1,374 and for 150 females 1,250, showing then a small capacity.

#### DISTRIBUTION OF TYPE

As already seen this cranial type has been found in southwest Colorado, northwest New Mexico and northern Arizona. I have no doubt that the skeletons discovered with archaeological remains of Basket-Maker culture in Utah belong to this type, as their artifacts, according to Dr. A. V. Kidder, are of the same kind as and probably

contemporary with the culture of the Arizona sites. Then this physical type would have occupied the whole San Juan basin and territory west of the Colorado River for some two thousand years B. C. The Coahuila remains constitute the Mexican district and the Californian district is represented by the large series from Santa Barbara Islands and opposite coast as well as the Pericue of Lower California reported by Ten Kate. A northeastern group would be constituted by many prehistoric skulls of the same type belonging to Algonkian, Iroquois and Erie Indians, and some mounds of the Ohio and Tennessee, according to Dr. R. Dixon. But I have no direct knowledge of these crania.

In South America, according to the anthropological literature in various languages, we see three groups. The western group in Ecuador, Paltacalo (Dr. Rivet), Punin calvarium (Sullivan and Hellman), and in Colombia (Dr. Verneau). The southern group, islands and southern coast of Chile, Tierra del Fuego, and Tehuelche of Patagonia (Dr. Verneau). The eastern group in Brazil, coast and highland, the Lagoa Santa race.

All have many common characteristics. Their variations may be due to local adaptation or crossing with neighboring tribes.

## INTERPRETATION OF DISTRIBUTION

All these prehistoric remains have been found either along marginal zones (coasts or islands) or in places of refuge (islands, rocky coast, deserts or very cold climate). This seems an evidence of antiquity and of having been pushed aside and away as by a central drive from newer and stronger tribes splitting an early population into small groups, isolating them, reducing them to live in less favorable districts and at the periphery of the country.

POSSIBLE KINSHIP WITH POPULATIONS OUTSIDE  
OF AMERICA

After a comparison of cranial measurements, proportions and characteristics of skull, it seems more and more acceptable to believe that this type of prehistoric Indians is resembling, and even is possibly related to, populations scattered in Oceania between Australia and New Caledonia in the southwest, New Guinea and New Britain in the northwest and as far east as Hawaii and Easter Island. Ten Kate, Rivet, Sullivan and other anthropologists speak of Polynesians and Melanesians; Verneau and a few others favor the Papuans.

Recent investigations by Dr. Rivet, of Paris, seem to establish a relation between Australian and Polynesian languages on the one hand and on

the other the Tson dialect of the Tehuelche of Patagonia and the Hoka of California. Linguistic and anthropological considerations appear then to point out in the same direction.

The center of origin and dispersion of these people, their respective routes of migration, the time of their arrival in America and other highly interesting problems must remain unanswered questions, at least for the present.

E. B. RENAUD

DENVER, COLORADO

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## PERSONAL MENTION

### ON EASTERN LECTURE TOUR

Assistant Director Lansing Bloom left on November 30, on a two months lecture tour to the societies of the Archaeological Institute in the Middle West, the Atlantic Coast and Canada. The topic of his lecture will be "The Indian and the Spaniard in the Southwest." His first lecture date was Des Moines, Iowa. At the meeting of the Archaeological Institute in Boston, the last week in December, he will read an illustrated paper on "Jemez."

### COUNSELLORS TO BOSTON

The Santa Fe Society of the Archaeological



# EL PALACIO

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PAUL A. F. WALTER, EDITOR.

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Institute will be well represented at the Boston meeting of the Institute. Dr. Edgar L. Hewett, Judge O. L. Phillips, and Hon. Frank Sprinegr, are ex-officio counsellors, and Assistant Director Lansing Bloom and Miss Constance Walter, were designated as the two additional counsellors to which the Society is entitled. Mrs. Hewett will also be an attendant of the Institute meeting.

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## IT IS WRITTEN

### CHRISTMAS POETRY

John Gould Fletcher leads off the Christmas number of "Poetry" with an epic: "The Un-

known God" which might have won praise even from Walt Whitman. It is a superb litany, a confession of faith, a cosmic dream, that should have a place in future anthologies. Agnes Lee contributes a quaint Christmas ballad, "The Glove Worker," a dream of "good Saint Anne," the grandmother of Jesus. "Judas Meditates about the Christ," is a powerful poem by Gladys Oaks. Otys Sanders of Dallas, Texas, presents a number of short poems under the title "Far Countries," that are original and daring in their imagery.

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## EXHIBITIONS AND PRIZES

### PRIZE AWARDS AT CHICAGO

At the fifty-seventh annual exhibition of American painting and sculpture at the Chicago Art Institute, 217 paintings, of which 54 were portrait or figure paintings, were hung, and 63 pieces of sculpture were shown. The Mr. and Mrs. Frank G. Logan medal carrying with it \$1500, was awarded to "The Player" by George Luks; the medal carrying with it \$1000 went to Charles Hopkinson for his "Family Group;" the Potter Palmer gold medal, with \$1000, was won by "The Nude" of Eugene Speicher; the Mrs. Keith Spalding prize of \$1000 went to "Mask of Nubian Girl" by Benjamin T. Kurtz; the Norman

Wait Harris silver medal with \$300 was awarded to "Bohemienne" by Clifford Adams; the Norman Wait Harris bronze medal and \$300 was awarded to "Nude" by John Norton; the Mr. and Mrs. Augustus S. Peabody prize of \$200 went to "Lumberville, Bucks County, Pennsylvania," by Clarence R. Johnson; the William M. R. French memorial gold medal was given to a work in sculpture, "Romanza," by John David Brein; honorable mentions were given to "Summertime in the Catskills" by Carl Wuermer; "Bridge FOUR

Pier" by Robert G. Ryland; "Paper Flowers" by Ivan L. Albright, and "Still Life," by Kenneth Bates.

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## MUSIC IN NEW MEXICO

### FIRST EUROPEAN MUSIC TEACHER

"The first European music teacher and the first organ ever seen north of the Rio Grande were to be found in New Mexico." So writes Lota M. Spell of the University of Texas, in the forthcoming number of *The New Mexico Historical Review*. Her theme is "Music Teaching in New Mexico in the 17th Century. —The Beginnings of Music Education in the United States. . ." "Although historians of American music have

unanimously proclaimed Boston as the cradle of American music and music education, such statements have been made only through ignorance of facts establish by existing Spanish historical documents which give the honor to New Mexico." Tracing the beginnings of musical instruction to the music school established in Mexico City by 1527 by Pedro de Gante, the writer tells of the band of friars supplied with bells and musical instruments who accompanied Oñate, and it was Cristobal de Quinones, who came with Oñate between 1598 and 1604, who was the first music teacher in what is now the United States. He installed an organ in the church at San Felipe so that at the "time that Jamestown was founded, and thirteen years before the Pilgrims set foot on the Massachusetts coast, New Mexico could not only boast of a music teacher but was in possession of an organ." It is an intensely interesting story that follows, all authenticated, telling of "schools of reading and writing, singing and playing all instruments" reported by Fray Alonso Benavides in his Memorial to the King of Spain in 1630. Juan Prado states that "the Indians were taught to sing with such success that it was indeed marvelous to find so many bands of musicians to sing with the organ."

## MEETINGS AND CONVENTIONS

## SECTION OF ANTHROPOLOGY

The American Anthropological Association, the American Folk Lore Society and Section H, that of Anthropology, of the American Association for the Advancement of Science, meet at Philadelphia, December 28 to 30. The American Historical Society has its annual meeting at Rochester, N. Y., the same week.

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## SANTA FE AND TAOS ARTISTS

## BAUMANN EXHIBIT AT WASHINGTON, D. C.

Gustave Baumann, the Santa Fe artist, is given high praise in The Washington Post, whose critic writes: "An exhibition blazing with color," describes the display at the Smithsonian of wood block prints by Gustave Baumann which started the season at the national capital. "It is impossible to escape them, so insistent are they. And on close examination the prints become more and more interesting, for they lead us afield to the brilliance of the New Mexico autumns and the quaint customs and rites of the Indians. Mr. Baumann has made the wood block print a thing



of beauty and flexibility," continues Miss Ada Rainey the Post critic, "an art medium that is well adapted to give charm and color to the interior of the modern house."

#### EXHIBIT BY MRS. MORRIS

Friend of Florence Morris of Roswell were delighted with the four canvases in oil which she hung in the Museum galleries for a brief exhibit. The influence of her European masters during her sojourn abroad is evident. In the portrait of a child she achieves a verisimilitude and poise that should make Mrs. Morris sought as a portrait painter. In her painting of an Indian papoose she is less happy, perhaps, because European influence negatives contact with the Southwest and its life. Her two landscapes, or rather seascapes, limn vividly the charm of southern Europe, its lakes and castles.

#### EASTERN PRIZE AWARDS

O. E. Berninghaus of the Taos Society of Artists was awarded the Altman prize of \$500 for his "A Taos Hunter," and Walter Ufer who had received the second Altman prize at the spring exhibition, was given the Isidor gold medal for his painting, "A Discussion." E. L. Blumen-schein, also of the Taos Society received a gold

medal at the Sesquicentennial art exhibition, Philadelphia. Theodore Van Soelen of the Santa Fe group, was also awarded a medal at the Sesquicentennial.

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### A CORRECTION

Box 1, Tesuque, N. M., Nov. 28 '26

Two sad bungles in the little quotations from me in El Palacio of Nov. 1, 1926. The 4th and 5th lines seem to have been omitted. The reading should be:

. . . "that region which I christened, 40 years ago, by the name it bears today — The Southwest."

Inscription Rock is not a "region," exactly; nor did I christen it so. I did first call it "The Stone Autograph Album."

Also, p. 234, my book "Mesa, Cañon & Pueblo" was published not in "1895" but in 1925.

Sincerely Yours

CHAS. F. LUMMIS

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### MUSEUMS AND GALLERIES

#### TOLEDO MUSEUM BEQUEST

The bequest of Edward Libbey to the Toledo

Museum of Art is estimated to amount to \$8,000,000, which doubles the amount given by him to that institution. The first \$8,000,000 had been secured from Mr. Libbey, by George W. Stevens, the museum director, a former newspaper man whose keen interest in art made him the friend of Mr. Libbey. Mr. Stevens, recognized as one of the most resourceful and successful museum directors in the United States, died on October 29.

#### ROCHESTER MUSEUM ADDITION

On November 9, the \$350,000 addition to the Memorial Art Gallery at Rochester, N. Y., was opened to the public. It is the gift of Mr. and Mrs. James Sibley Watson, who gave the original building in memory of their son. The museum is now doubled in size, with four large galleries centering about a fountain court, where winter concerts will be held.

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#### IN THE FIELD

##### PLANS FOR THE MIMBRES

Excavations in the Mimbres field are to be resumed in spring by Wesley Bradfield, at present in charge of the San Diego Museum, but still

on the staff of the School of American Research. The San Diego Museum has just completed, so he writes, a new catalogue thoroughly describing as well as numbering practically every specimen belonging to it. The installation of exhibits has been completely revised in two large exhibition rooms. The exhibits have been rearranged in groups and in detail so as to serve as illustrative outlines of stories now in course of preparation for use by the teachers of the city schools and the museum assistants. The urgent demand for a comprehensive exhibit and story of the Indians of San Diego county has been met by a rearrangement of material on hand, the addition of loan exhibits and the purchase of additional material. A collection of basket making material from as many groups of Indians as possible is quite complete and covers the San Diego, Piute, Hopi, Hoopa and five or six other Indian groups. A committee of seven principals and teachers of the San Diego city schools are working out a program with the Museum for making it of the utmost use to the pupils. Mr. Bradfield is completing his report on the Mimbres excavations he conducted the past two years and this will be published by the School of American Research.

# El Palacio

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THE FIESTA BOWL



THE RAIN CLOUD IN INDIAN MYTH<sup>1</sup>

The first of the Greek philosophers, Thales, affirmed that Water is the *arché*, the Principle, of all things. And in so affirming he may indeed be said to have divined a truth which time and science have but the further emphasized, for we know that in fact, so far at least as life is concerned, that water is the prime essential of organic life. In the thin film of moisture comprising the oceans and the laden atmosphere which overlays our planet is, so far as we know, the one scant space of all our universe within which life is possible,—and with life all that to us can be the significant world.

One should not suppose that untutored men know this; one must guess that Thales himself half divined it as by miracle; but perhaps it is not strange that a fact so fundamental should have made itself felt, unconsciously, in the modes in which even the untutored have come to a perception of their world. And so it is that in the Old World and the New, the Powers that Abide in the Waters have been strong and significant in the imaginations of men for whom the water-quest is at times made in the peril of life and

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1. From Lecture before Summer Session of School of American Research 1926.

who with each recurring season are bound to scan the skies with a questioning solicitude for its oracles.

Jupiter Pluvius, Odin and Thor, the Lords of the Thunderbolt, are familiar enough in Old World mythology. In the New World the rank and importance of the Rain-Givers is not less significant,—nay, in certain sections, such as the ever drought-threatened Plains or the arid Southwest, these beings become dominant and at times all-absorbing, so that one of the most interesting chapters of the native mythology is that which deals with a comparative study of the Bowmen of the Sky, the Thunderers, the Cloud-Winged, who move between Heaven and Earth, the Father and the Mother of All.

These beings are not exactly to be called “gods.” The Old-World word does not quite fit. They are not truly spirits or daemons, although these words strike nearer to the thought. Actually one can only speak of them as Living Rain and the Living Bolt, flung for fructification or for destruction from the great Bowl of Heaven where they form spontaneously and monstrosly, sometimes in answer to, sometimes in defiance of men’s prayers and spells, whence it is important, solicitously important that these prayers and spells be danced without let or fault before the face of These Above.

In North America in the large there are two

fairly distinct mythologic types, in Indian lore, to be characterized as groupings of ideas rather than systems. Sometimes they are quite intermixed, and this is especially true with the Plains tribes, for it is toward the Plains that the two tend to converge, the one group having its node, its foyer, apparently in the Eastern Forests, the other in the Plateaux of the Southwest. But for the distinguishing of these groups there is probably no key idea that is better than that of the Rain-Givers, not only in the images of the myth itself but also with respect to its relative significance in the minds of the tribesmen.

To speak first of the Eastern idea, throughout the whole Forest and Plains area the Thunderbird is the dominant. The Thunderbird is the winged Raincloud of Summer,—like some vaster Eagle soaring through the sky to darken the blue and waken the lands beneath with the rumble of his distant wings, blind their dwellers with the flashes of his vivid eye, and finally to drench the sods with the downsweep of waters shed from his plumes. He is a Warrior and a warrior's oath and talisman, like Thor the Hammerer, giving his strength to men who know how to strike,—though his favor must be won by endurance and is to be kept only by tireless courage,—and in the mysteries he is Medicine, as are all strong and ever-renewing Powers. Not all the Indians conceive him as solitary and one; but

after the North American fashion there are multitudes of Thunderbirds which form and dissolve because of the presence somewhere in his mountain eerie of the Great Thunderer, invisible and indestructible, the veritable Idea and Essence of all that flash before mortal eyes.

Such is the Cloud-Being of the warrior tribes. In the Southwest, at least among the village folk, arduous agriculturists, is a conception more touched with the mystery of Earth's fructification, analogous not to Thor the Lord of the Hammer, but to the goddesses worshipped in the subterranean temple of Eleusis, who after the sacred marriage and the birth of the corn, sent forth the Genius of Life to bear their gift afar seated in a chariot whereof the steeds were plumed wing-borne serpents. It is in fact a bit startling to find yonder in Hellenic Greece the very image which is great and ancient here among our own Pueblo folk, but the strange begins to resolve when one reflects how those whose very life depends upon the intimate union of Earth and Sky, that the fields may live, the image of this union must be some composite of the mystical Genii that dwell in each hemisphere of being. And for Earth, who can know her secrets so intimately as the Serpent who penetrates to her bosom? And for Sky what other than the Winged One is his familiar? So the Plumed Serpent is borne, as inevitably as ever Nature gives birth

to form, and in his being men behold the avatar of all Heaven-begot and Earth-conceived Life. If the image carries beyond this, into the idea of Mystery-Power living subterraneously in men's minds and animating art and chant, altar and dance, can it be for any other reason than the untaught will of an imagination that *must* see cloud-vault and earth-cavern conspiring together for birth and life? So it was at Eleusis; so it is among the Pueblos.

There is a third step which was taken at the foot of Olympus and begun also here among the Atlantideans. Zeus, the Father, with the Thunderbolt for his sceptre, the Eagle for his messenger, and for his herald the caduceus-bearer, the Youth of the Winged Serpents, this Zeus is at the last no longer Sky nor Cloud, but a man greater and nobler than mortals can be outside their own imaginings. The two American ideas, in the loci which were perhaps their original cores, moved similarly toward the form of a Man-God dominating the elements. Thus it is that among the Iroquois, in the heart of the Forests, the Thunderers were Man-Beings, gigantic in stature but human even in their half emergence from chiaroscuro; Sky-Dwellers, like the Lord of Olympus, toward whom, ever to be again cast down, sprang up the envious Fire-Daemon of the lower Chaos. And again, among the Aztec, who caught the idea from an older Toltec,



and these from a yet more ancient race of maize-fed men, the Plumed Serpent becomes first the Mask and finally but the emblem of the White God of the Heavens, he of the turquoise face and the pluvian beard, holding aloft the world-tree as he rides upon his Serpent raft, evoker of flowers and fruits and strangely also the persecuted, the sufferer, and the Lord Consoler. In the British Museum may be seen his emblems, among the most splendid of all remains of Aztec art, supposed to be the very insignia which Montezuma sent to Cortez in the belief that the Ruler of the Seasons had returned once more to be at one with his people.

H. B. ALEXANDER

Department of Philosophy  
University of Nebraska.

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## SENTIMENT A SANTA FE ASSET.

### INTERVIEW WITH DR. LUMMIS

"You can't do business on sentiment, but you can't do it without sentiment," said Charles F. Lummis, speaking of the value of sentiment in Santa Fe. "You've got a monopoly on sentiment here—the rarest and most prized thing in the United States. There are only two or three places in the country that have it and they prize it

above everything else. It's what people go to Europe to see—sentiment. Santa Fe would be as foolish to lose it as a baker would be to give up a monopoly on bread and go to cobbling shoes."

From his pocket Mr. Lummis pulled out a curious silver cigar lighter through which ran a long wick. With a flint and steel he made a light for his cigar. This machero was of old Spanish silver made in Lima in 1530—a valued possession in a noble Peruvian family. There was an interesting story as to the way it was given by the last descendant to Mr. Lummis when he was in Peru.

But I wanted to hear more about Santa Fe from this man who had known and loved the old town for more than forty years. He spoke of the days when he first walked into Santa Fe in 1884 on his walking trip across the country from Ohio to California. I asked him what changes he noticed most since those days.

"The noise," he said promptly. "There's no sense to this constant honking in these short blocks. Most people come here to rest and get away from city noises but I couldn't sleep in Santa Fe for the honking. That's why I'm happy out at Tesuque with my old friend Eugene Manlove Rhoades. We both work at night and if the burros bray in the morning it doesn't disturb us. We got used to that in the early days.

"After the noise, I'd say that the thing that has impressed me most about Santa Fe this time is the fact that the town seems to be pulling together. You seem to have come to a realization of keeping Santa Fe not 'Different,' but itself. I believe that you've come to realize the value of sentiment and of preserving that above everything else."

"By encouraging the Santa Fe style of architecture?" I asked.

"Yes, that is a tremendous step. There should certainly be a city building commission to pass on every permit. Santa Barbara had to have an earthquake to wake up to the value of Spanish architecture. I hope Santa Fe won't have to go through such an upheaval as that before all the citizens, and particularly those property owners around the plaza realize that Santa Fe must be kept as nearly historically true to itself as possible. Santa Barbara's 'Street in Spain' is perfect and has set an example for all the southwest. They got all the property owners on an entire street to agree to a certain Spanish type. Now they are planning to bring whole sections into the same harmony. They have a lever to use on non-conformists because the banks refuse to loan money, unless the specifications are passed on by the building board. But Santa Fe doesn't have to build a street in Spain—all the streets should be streets in New Spain, should be stamped

with the individuality that has made this place important for three centuries. Santa Fe doesn't need to and shouldn't import an artificial atmosphere—all she needs to do is to be herself. Do you know what I think would be the greatest thing Santa Fe could do right now?"

"Restore the portales around the plaza," I suggested.

"No—restore the original wall around the town. 'The Only Walled City in America'—that phrase in itself would be worth a million dollars a year. It would be an easy matter to find out just where the wall ran for the Spanish archives and histories have full accounts of where it was when the town was besieged. Keep the old town within the walls and make them all conform to a modified style. Of course it has to be modified somewhat for we have to have modern plumbing and heating and lighting, but the whole could be kept simple in character, with no buildings more than two stories."

"Not even if they were four or five stories and terraced up like the Taos pueblo?"

"Well of course that would be the only possible way to do it. But even so I think it's a bad thing to start building more than two stories. It dwarfs all the other buildings and ruins the effect. There is lots of room here thank God and a chance to spread out. You don't have to be jammed and jazzed in here as you are every other place. And

you don't have to duplicate towers on every corner. There's a chance for interesting variation while keeping to the Indian-Mexican feeling.

"Take the Fiesta bowl for instance—I think that is a stroke of genius—carving out the hillside and using that wonderful natural setting. It stamps the whole thing as being of Santa Fe for that couldn't be duplicated anywhere else in the country. That first night with the bonfires burning on the hills and the Indians sitting on the terraces, as they do on their own housetops, made a picture that every one will remember. I have heard a hundred people speak of it this fall and more will be impressed with it each year."

"What do you think this influx of tourists will do to the 'Strange Corner of Our Country;' I asked remembering the Fiesta crowds. Mr. Lummis' famous book of this name was one of the first to attract people to New Mexico.

"Well the 'Corners' are just as strange, but they are not as unknown now," he laughed. "I preached 'See America First' long ago and I've lived long enough to have my advice taken by millions of people. Santa Fe is being advertised so extensively that you can't help having thousands of tourists here every year. Maybe you don't like it but it's come and the thing to do now is to make it count for the logical evolution of the town.

"If people have discovered that we have



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‘Strange Corners’ I think it’s a good thing to have the tourist educated as to the value of the southwest and it’s a better thing for the reaction it gives our own people.

“The Indian is our real aristocrat and has never lost his self-respect, but he has lost his own self-confidence in going up against our American competition. When we show our admiration for his dances and his crafts we go far toward restoring his self-confidence. The same thing is true with our Spanish people. Outside appreciation is teaching them to value more highly their own songs, dances, customs and arts. And it is awakening a response in the Ameri-

can citizenry for both these valuable contributions that will make all our lives more rich and interesting."—*Ruth Laughlin Barker in the New Mexico Sun.*

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## OTHER PEOPLE'S PROBLEMS —AND OUR OWN

A paragraph in the London Times of November 18 says that Professor Daniel Jones, of University College, London, left Victoria yesterday for Kenya Colony with the object of collecting and arranging the sounds of the Kikuyu language in order that Europeans might learn it properly, and also of helping towards the solution of the problem of how to write this language. He expects to complete his work there in about two months. Discussing the work of the Department of Phonetics at University College yesterday, he mentioned that hitherto most of their research work had been done with the help of natives in London. They had worked for a year and a half with a Bechuana native who was on a sort of deputation to the Government, and they had found out some remarkable things about that language not known to the two grammars in existence, or to the dictionary, such as that they distinguished one thing from another by the musical pitch of the voice, New Mexican students will note that the lang-

uage of the Bechuana has something in common with the Tewa language, in that it discriminates the sense of similar monosyllables by differences of musical pitch.

At Dr. Mationowski's seminar in the University of London, the students under his guidance are giving their attention this session to problems of race contact — the effects of contact with the white man's civilization on the health, prosperity and happiness of non-European races. The meetings of the University of London Anthropological Society are being devoted to the same subject. Interesting papers are being read by graduate students who have had experience in colonial administration or ethnological fieldwork in Africa, New Zealand, and the American Southwest.

A film based on Zane Grey's novel, "The Vanishing Race," has lately been shown in London to very large and attentive audiences. It will be remembered that the story turns on the alleged maladministration of an Indian reservation. British students who saw the film asked "Is the United States Government content to have its employees represented to the world as robbers and oppressors of the people committed to their care? Should not a Government defend its employees or else reform them?"— An American student replied "you must remember that, outside a small circle of scientific men and phil-

anthropists, the great American public looks on the Indian as negligible — almost as a joke.” This may be true of the Eastern States; is it true of the Southwest?

Edwin W. Smith’s little book, “The Golden School: some aspects of the Conflict of Cultures in modern Africa,” (Holborn Publishing House, Clerkenwell Road, London, 1926, \$1.40) should be read by all students of ethnology. Mr. Smith deals with African material, but what he says is of universal application. Where many pages might be quoted, let us take this from the chapter “How are the Africans governed?”

“At first sight it appears more consonant with our professed duties as Trustees to bestow upon the Africans all our culture, in place of their own. Do we not believe this to be the very best in the world — our language, our literature. our educational system, our democratic institutions? Can it be that we are acting rightly towards our adopted children if we withhold any of these things from them? Some people, like Mr. Louis Vignon, oppose assimilation on the grounds that Africans do not think, and constitutionally are incapable of thinking, as Europeans think. But others adopt a totally different attitude. They do not despise the African. On the contrary they believe that to deprive him of his own tongue and social institutions is to inflict an intolerable wrong upon him . . . His culture is not equal

in value to the European's; but poor as it may be *it is the African's own* — the expression of his ethos. It is capable of development, and it is the Trustee's duty and privilege to help him to conserve it, to breathe a new spirit into it, to mould and shape it in harmony with the lessons we teach him."

Substitute "white American" for "European" and "Indian" for "African," and this paragraph will bear thinking over. B. A.

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## IN THE FIELD

### PRE-SPANISH FINDS NEAR SANTA FE

In cleaning out the workings of the noted turquoise mines at Bonanza, fourteen miles south of Santa Fe, early in October, Colonel Chester Smith in charge of operations, discovered entrances to old workings that had not been disturbed apparently for centuries. In addition to taking out the customary stone axes and hammers of which the mine has yielded hundreds, there were found a beautifully fashioned ceremonial axe and a bowl of what appears to be very old black and gray ware. There is every indication that the turquoise deposits were worked before the advent of the Spaniard, the product of the mines, no doubt, forming objects of barter



that found their way eventually to regions far remote from the mines.

In running a trench with a ditch machine, the contractor laying the sewer pipes on the western outskirts of Santa Fe shattered pottery vessels of corrugated and what appeared to be black and white ware. The contractor insisted that the cache of pottery was at a depth of fourteen feet, beneath strata of gravel and boulders. Above these appear several streaks of charcoal. The site is a hundred yards or more from the Santa Fe river and considerable height above it. The gravel and boulder strata beneath which the pottery rested show no sign of having been disturbed before being turned up by the ditch digging machine.

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## PAINTERS AND SCULPTORS

### WICHITA ART ASSOCIATION

The Artists Guild of Wichita is holding its second annual exhibition in Library Hall, Wichita, Kansas, during the month of December. The Artists Guild is entirely independent of the Wichita Art Association and is composed entirely of new work, nothing being shown this year that had been exhibited before.

## FINANCIAL SUMMARY 1926 FIESTA

## Indian Theater and Equipment

RECEIPTS	EXPENDITURES		
2 Contributors at	\$200.00	\$400.00	Expense \$4,409.42
7 Contributors at	\$100.00	700.00	
16 Contributors at	\$50.00	800.00	
1 Contributor		40.00	
1 Contributor		35.00	
28 Contributors at	\$25.00	700.00	
2 Contributors at	\$20.00	40.00	
7 Contributors at	\$15.00	105.00	
2 Contributors at	\$12.50	25.00	
51 Contributors at	\$10.00	510.00	
38 Contributors at	\$5.00	190.00	
1 Contributor		3.88	
1 Contributor		2.00	
		<hr/>	
		\$3,550.88	
Deficit		858.54	
		<hr/>	
		\$4,409.42	\$4,409.42

## INDIAN FAIR

RECEIPTS	EXPENDITURES	
Admissions and Commissions	Expense	\$2,567.11
Dougan Fund	\$1,717.70	
Contributions	85.00	
	302.43	
	<hr/>	
	\$2,105.13	
Deficit	461.98	
	<hr/>	
	\$2,567.11	\$2,567.11

## FIESTA

## RECEIPTS

Ticket Sales	6,551.85
Conquistadores Ball	1,429.00
Advertisements	1,000.00
Interest F. N. Bank	65.00

## EXPENDITURES

Indians	1,813.81
Printing & Adv.	1,605.18
Entertainment	1,467.41
Pageantry	1,137.37
Transportation	708.83
Spanish Muisic & Band	675.35
Rain Insurance	399.00
Conquistadores Ball	303.41
Photography	236.17
Policing, etc.	156.00
Office Expense	112.98
Telephone, Telegraph, etc.	54.87
1925 Fiesta Expense	10.20

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 \$8,690.58

Surplus 355.92

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 \$9,046.50

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 \$9,046.50

## Total Receipts

## Total Expenditure

Guaranty Fund	\$2,166.04	Theater	\$4,409.42
Theater Subscriptions	3,550.88	Indian Fair	2,567.11
Indian Fair	2,105.13	Fiesta	8,690.58
Fiesta	9,046.50	Balance in Hand	1,201.44

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 \$16,868.85

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 \$16,868.85

## PERMANENT EQUIPMENT

Benches 730	\$1500.00
Garden Hose, 300 ft.	50.00
Water line, 1600 ft.	600.00
Bench shed, 14 X 30 X 12	200.00
Ticket Booth	50.00
Wire fence inclosing park	1000.00
Pick, shovels and tools	50.00
Indian kitchen equipment	50.00
Tents, (14) 10 X 12	
Tents, (1) 12 X 14	150.00
Cross bows, guns, sabers (wood)	50.00
Plaza gate curtains, heavy canvas	35.00
Two flags, Spanish and Mexican	20.00
52 khaki sleeveless coats	104.00
18 uniform pants, red cotton flannel	25.00
Bank uniforms, 14	100.00
Shirts, blue cotton flannel, 18	20.00
Capes, 62, red with yellow lining	104.00
Pants, black oilcloth, 62	124.00
Frontier uniforms, khaki, 19	200.00
Fancy uniforms, 17	400.00
Bunting, red and yellow, 40 yards	25.00
Spanish soldier hats, palmetto, 108, felt, 10,	40.00
Plaza booth covers, heavy duck, 10 X 16, 8 red, 6 yellow	150.00
American soldier uniforms, 20	200.00
Blue cotton flannel suits, 8	35.00
Plaza lamp covers, canvas, 23 yellow, 8 red,	175.00
Plaza banners with brass rods, 67	35.00
Franciscan robes, gray cotton flannel, 16, brown cambric, 8	18.00
Foot lights, tin, wired	40.00
Women's costumes, Indian, 6	12.00
Indian Theater	5,000.00
	<hr/>
	\$10,582.00

The Fiesta Chorus, the Trobadores, most of the pageantry cast, Director Edgar L. Hewett, Assistant Carl A. Bishop, Sam Hudelson, the Museum staff, and many others gave their services free of charge. The Museum gave office work, light, telephone, etc., free to the Fiesta. The School of American Research gave grounds without cost. The Fiesta Art Exhibit was no expense to the Fiesta.

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